

MUSEUM GRAPHIC LOS ANGELES MUSEUM

VOL. I

No. 5



CHICKADEE. Etching by Charles E. Heil for Associate Membership Print Makers Society of California, 1926

**MAY
1927**

THE MUSEUM PATRONS ASSOCIATION

an auxiliary of the
LOS ANGELES MUSEUM

PRICE

50 Cents



THE MUSEUM GRAPHIC, a museum magazine published in the interests of the Los Angeles Museum and the Museum Patrons Association and all interested in museums and their work, will issue bi-monthly, except during July and August, from the Los Angeles Museum, Exposition Park, Los Angeles.

WILLIAM ALANSON BRYAN, *Editor*

Editorial

Our First Year

Concluding the final issue of its first volume entirely conscious of its obligation to those friends who have made its existence possible MUSEUM GRAPHIC wishes to record here its warm appreciation and thanks. The fact of a common interest in the development and exploitation of Los Angeles Museum in no way lessens the obligation under which these friends have placed us by their whole-hearted efforts in behalf of the advancement of museum interests. Such efforts have been made possible solely by the grant of funds from the Patrons Association, and from this source alone can support be looked for to continue and amplify these efforts. Thus the importance of drawing to the Association an ever-increasing strength of membership is obvious to those who realize the superlative value of the Museum as a necessary and unique cultural center.

If the growth of the supporting organization reflects in substantial enough measure the fast-growing public interest in the Institution, our publishing activity which may be said to have hardly begun, will warrant an increased and improved output. With the Staff willing and eager to voice its varied enthusiasms, and with a widening circle of studious literary friends ready to lend a hand, MUSEUM GRAPHIC believes that the future holds promise of fruitful accomplishment.

The Second New Unit

As this issue goes to press the steam shovel is about ready to move out of the excavation for Unit No. 2 of the new building with promise of construction work beginning near the middle of the current month.

The Museum will necessarily function under more or less embarrassment during the period of building operations, and it is hoped that friends and visitors will appreciate our difficulty during the eighteen months necessary for the completion of the wing.

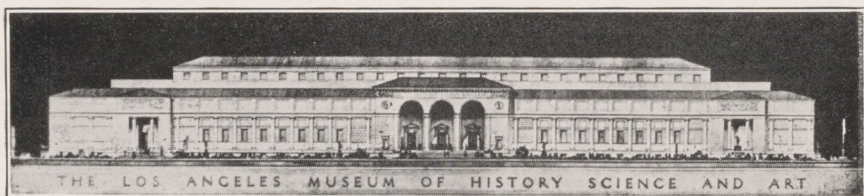
Annual Subscription, \$2.50; single copies, 50 cents; free to Membership. Instructions for renewals, discontinuance, or change of address should be sent two weeks before they go into effect. All correspondence should be addressed and remittances made to Museum Graphic, Los Angeles Museum, Exposition Park, Los Angeles, California, U. S. A. Also manuscripts, photographs, material for notes and news, books for review, and exchanges should be sent to the above address. Manuscripts must in all cases contain postage for return. All material published in this issue of the Museum Graphic is hereby released for re-publication in unabridged form providing the source and authorship is properly credited.

The
MUSEUM GRAPHIC

Edited by
WILLIAM ALANSON BRYAN
DIRECTOR

VOLUME I, 1926-7

LOS ANGELES, CALIFORNIA
PUBLISHED BI-MONTHLY FROM SEPT. TO JUNE, BY
THE PATRONS ASSOCIATION
OF
LOS ANGELES MUSEUM
1927



THE MUSEUM GRAPHIC, *a museum magazine published in
the interests of the Los Angeles Museum and the
Museum Patrons Association and all interested
in museums and their work, issues bi-monthly,
except during July and August, from
the Los Angeles Museum, Expo-
sition Park, Los Angeles,
California*

CONTENTS OF VOLUME I

SEPTEMBER-OCTOBER

	PAGE
The Organization, Future Expansion and Functions of the Los Angeles Museum. <i>Wm. Alanson Bryan</i>	1
Recent Exhibitions of the Works of Ivan Mestrovic and George W. Bellows. <i>Louise Upton</i>	7
Art School of the Los Angeles Museum. <i>Karl Howenstein</i>	11
A Record Fish in the Los Angeles Museum. <i>Howard R. Hill</i>	13
Scientific Illustrations. <i>John L. Ridgway</i>	16
The Rancho La Brea Asphalt Pits. <i>J. W. Lytle</i>	23
Educational Value of Our Insect Collections. <i>L. J. Muchmore</i>	25
The Family Tree of Man. <i>Marion Parks</i>	27
The Northward Drift of the Padres. <i>Charles Hatton</i>	30
Museum Sketches. <i>L. E. Wyman</i>	32
An Unwieldy Exhibit Explained. <i>L. E. Wyman</i>	32
Royal Guests at the Museum. <i>L. E. Wyman</i>	33
Jivaro Head Hunters. <i>I. E. Tillinghast</i>	34
Seen in the Historical Wing. <i>M. E. Martin</i>	35
Discovered, The Museum Library. <i>Lenore Greene</i>	35
Museum Notes. <i>Marion Parks</i>	36

NOVEMBER-DECEMBER

Outline of a Plan for the Los Angeles International Exposition of Fine and Decorative Arts. <i>Wm. Alanson Bryan</i>	37
The Proposed African Mammal Hall for Los Angeles Museum. <i>John Rowley</i>	43
The Southwest Museum. <i>James A. B. Scherer</i>	50
An Educator's Visit to the Museum. <i>A. C. Wheat</i>	52
William Wendt—An Appreciation. <i>Mildred McLouth</i>	54
A Notable Loan Exhibition of Paintings. <i>Louise Upton</i>	58
An Important Loan Exhibition. <i>Marion Parks</i>	60
A Whale for the Los Angeles Museum. <i>Howard R. Hill</i>	64
Chiriquian Pottery Owned by the Museum. <i>Arthur Woodward</i>	66
The Museum and Industrial Art. <i>Henry W. Kent</i>	68
Museum Sketches. <i>L. E. Wyman</i>	72
A Return Visit. <i>L. E. Wyman</i>	72
The Vienna Vase. <i>M. E. Martin</i>	72
Background. <i>Hanson Puthuff</i>	73
The Freyer Collection of Hispano-Peruvian Art. <i>Marion Parks</i>	74
The Wineman Collection of Photographs. <i>Harry Harris</i>	76

JANUARY-FEBRUARY

A Pleistocene Park in the Making. <i>Wm. Alanson Bryan</i>	77
La Brea in Retrospect. <i>L. E. Wyman</i>	82
The Junior Museum Idea. <i>Howard B. Smith</i>	88
A Pair of Chinese Lions. <i>Marion Parks</i>	91
Gift to the Harrison Gallery. <i>Louise Upton</i>	92
Modern Art. <i>Mildred McLouth</i>	97
A Library of Pictures. <i>S. A. Newton</i>	99

	PAGE
Old Blue China and Whence It Came. <i>M. E. Martin</i>	103
Shell Collecting as a Hobby. <i>Howard R. Hill</i>	108
A Fly of Special Interest and Importance. <i>L. J. Muchmore</i>	112
San Diego Mission Olive Mill. <i>Harry Harris</i>	114
An Exhibit of Steam Locomotives. <i>Harry Harris</i>	115
Museum Sketches. <i>L. E. Wyman</i>	116
Uncle Dick Continues His Education. <i>L. E. Wyman</i>	116
American Bison Group Completed. <i>Harry Harris</i>	118
Old New England Dramatized. <i>Marion Parks</i>	118
Recent Gift by Henry A. Huntington. <i>Marion Parks</i>	119
Course in Museum Education. <i>W. A. Bryan</i>	119
The New La Brea Pamphlet. <i>Harry Harris</i>	120

MARCH-APRIL

The Development of Museum Taxidermy—Part I. <i>John Rowley</i>	121
The Preston Harrison Gallery of Modern French Art. <i>Mildred McLouth</i>	134
Opening of the Junior Museum. <i>H. B. Smith</i>	137
Side-lights on the "Mouse Invasion". <i>L. E. Wyman</i>	140
Camera Studies of California's National Parks. <i>Mode Wineman</i>	142
Collecting Indian Relics on a Desert Island. <i>Bruce Bryan</i>	145
Current Architectural Show in the Museum. <i>H. O. Sexsmith</i>	150
An Historical Legacy. <i>Thelma Olson</i>	154
In the Footsteps of the Padres. <i>Owen C. Coy</i>	158
Museum Sketches. <i>L. E. Wyman</i>	163
Uncle Dick Studies Natural History. <i>L. E. Wyman</i>	163
Evolution of the Chinese Cash. <i>E. W. Thawing</i>	164
Synchronism. <i>Louise Upton</i>	165
Pleistocene Restorations. <i>Harry Harris</i>	165
In Defense of Dolls. <i>Lucille P. Morrison</i>	167

MAY- JUNE

William Stamps Cherry—An Appreciation. <i>Rev. E. Lee Howard, D.D.</i>	169
Eighth International Print Makers Exhibition. <i>Howell C. Brown</i>	176
How to Collect Prints. <i>Ralph Clifton Smith</i>	179
Iron Casting as an Art. <i>Thelma Olson</i>	184
Bird Wanderers. <i>L. E. Wyman</i>	189
The Development of Museum Taxidermy—Part II. <i>John Rowley</i>	193
History Told by Shadow Boxes. <i>Dr. Owen C. Coy</i>	206
Museum Library Notes. <i>Lenore Greene</i>	209
Museum Sketches	210
A Visit to Otis Art Institute. <i>Karl Hoxenstein</i>	210
Junior Museum Activities. <i>Howard B. Smith</i>	212
Archipenko. <i>Barbara Morgan</i>	214
Archipenko Exhibit. <i>Mildred McLouth</i>	215
Eighth Annual Exhibition of Painters and Sculptors. <i>Mildred McLouth</i>	215
Children's Picture Book Art. <i>Louise Upton</i>	216
Schedule of Transient Exhibitions. <i>Louise Upton</i>	216
Thomas Eakins Exhibition. <i>Louise Upton</i>	216
Butterfly Exhibition. <i>L. J. Muchmore</i>	217

(List of Illustrations of Volume I will be found on Page 218)

MUSEUM GRAPHIC

LOS ANGELES MUSEUM

VOL. I

MAY-JUNE 1927

No. 5

William Stamps Cherry—An Appreciation

By REV. E. LEE HOWARD, D.D.

WILLIAM STAMPS CHERRY, whose African collection has long been a featured exhibit in the Los Angeles Museum, was lost at sea March 8, 1927.

His career calls for more than a passing tribute. When he returned from Africa in 1901, after five years in the heart of that continent, he was widely acclaimed an explorer second only to Henry M. Stanley in the romantic interest of his adventures and the scientific importance of his discoveries.

It was his second expedition. On his first trip he spent three years in the Congo Basin, returning in 1893 with a large collection of curios illustrating practically every phase of native life along the Congo. It was gathered for the World's Fair at Chicago and was exhibited in the Anthropological building. Experts pronounced it the finest collection of the kind ever brought to this country, and the medal he received was one of his cherished possessions. At the close of the Fair the exhibit was loaned to the Armour Institute. Later, augmented greatly by the trophies and specimens collected on his second and more important trip, it was placed in the Field Museum at Chicago. Here it remained until fifteen years ago, when it was brought to California for the Los Angeles Museum.

The collection is a notable one, carefully classified and filling more than a dozen large cases in addition to a large extent of wall space. It includes a native smelter for the production of iron. It also includes Mr. Cherry's proudest trophies as an African hunter,—the skull of his biggest hippopotamus and the tusks of his largest elephant. The latter weigh respectively 165 and 167 pounds. The huge beast to which they belonged was not only the largest he saw during his eight years in Africa, it was also the largest of which the natives had ever known. The encounter proved one of the most dangerous and thrilling episodes in his life, as related in his own words later in this article.

Mr. Cherry was born February 14, 1869, in Clark County, Missouri, but spent the years of an orphaned boyhood in the little river town of Warsaw on the Illinois side of the Mississippi. Here he received his public school education, and here at the age of nine his native genius for adventure had its awakening. Stanley had returned from Africa, where he found Livingstone, and published the now famous tale of his travels. The nine-year-old boy was a fascinated listener. Then word by word, child-fashion, as our forefathers

learned to read the Bible, he pored over Stanley's book for himself. From that time it was his fixed resolve to go to Africa and be the first white man to explore some new region of the Dark Continent.

Later he went to live with relatives in South Dakota, and spent four years in the State college at Brookings. Two incidents at this period of his life evinced his spirit for adventure. One was a visit with two companions to a reservation where the Sioux Indians were holding a ghost dance just prior to one of their last, savage uprisings against the whites. The other was a trip alone in a canoe down the Missouri River from Pierre, S. D., to St. Joseph, Mo., during which he lived on the game that fell to his gun along the way. From St. Joseph he went to Hannibal, where he spent the next two years in a machine shop, gaining a practical knowledge of mechanics and saving his wages to finance his expedition. Then at the age of twenty he started to Africa.

He bought a modest outfit in London and, despite the gloomiest forecasts of disaster, cheerfully expended the remainder of his savings to pay for his passage to the Congo. He arrived with a single English shilling in his pocket, but with an inexhaustible fund of Yankee pluck. A slender youth of somewhat less than medium stature, without letters of introduction or the backing of an organization, a more daring dreamer never lived.

An engineer for a Dutch trading company, who had brought with him from England a small steamer in sections—one of the first ever taken to the Congo—had recently died of coast fever. No one could be found to complete the assembling of the steamer. Mr. Cherry, with his knowledge of mechanics, offered to attempt it. He accomplished the task with such celerity and skill that he was promptly engaged to run it. He made numerous trips on the Congo and its tributaries, trading with the native tribes from Stanley Pool to Stanley Falls. He learned to communicate with the natives, and acquired a reputation amongst them for his prowess with the gun. He exchanged the flesh of the elephants, hippopotami and other game which he killed, for ivory, supplies and curios. At the end of three years he returned to America with his collection for the World's Fair, and a quantity of ivory sufficient to finance his further studies and his next expedition.

He had been a keen observer. At the African Congress held in connection with the World's Fair he proved himself, notwithstanding his youth, the peer of any explorer present in his grasp of African conditions and possibilities. His early confidence had been vindicated. He had gained a practical knowledge of the things which he now needed for a career of serious and independent exploration. And so he devoted the next three years to special study. Chemistry and assaying, zoology and botany, the use of the sextant and theodolite,—these were among the subject upon which he concentrated. He perfected himself in legerdemain to increase his prestige with the natives. He learned what a layman could in medicine. Then in 1896, with an ample equipment of guns and cameras and scientific instruments, he returned to Africa. His objectives were definite: to carve out of the unknown interior a new region for the map of Africa; to collect data of scientific and commercial interest; to prove the feasibility of domesticating the elephant; to study the whole African problem from the inside, and by letting in the light to pave the way to the civilization of that continent.

He arrived to find the French under Major Marchand organizing a mili-



WILLIAM STAMPS CHERRY

tary expedition to connect their possessions on the Congo with the Nile,—the Fashoda episode which nearly brought England and France to war. Marchand needed boats to transport his supplies. Mr. Cherry found a half-submerged, abandoned steamer, which he floated and restored to service. He brought it to the French docks and tendered it to Marchand, who at once engaged him to be chief of his marine engineers. He was put in charge of a second expedition to follow with supplies. At the farthest point of navigation on the interior route to the Nile, the steamer was taken apart, transported in sections to the nearest tributary of the Nile and there reassembled. Mr. Cherry had fulfilled his commission and left the French service, returning to Brazzaville near the mouth of the Congo, and prepared for his real work in Africa.

He bought two native canoes 60 feet long, hardly wider than a man's body, manned them with a crew of natives, put in his rifles and outfit, and set out for the wilderness above the equator, following the upper Mobangui and its tributaries. He made numerous trips up the Kotto river above the rapids

which had stopped every previous traveler. Three times he lost almost everything he had through the capsizing of his canoes in the rapids. He went several hundred miles further up the river and opened up an unknown region equal in extent to the state of Illinois. He explored the watersheds of the Bahr el Gazahl and Chari rivers, making maps of the region and gathering much information. He was far north of the central Africa with which Stanley made the world familiar. For several years he did not see a white face. For twenty months he received no mail. Three years he slept with his clothes on, much of the time heavily armed, in a region where cannibalism was extensively practised. He discovered three new tribes, two new species of antelope and a species of tuskless elephant. The country teemed with elephants and the rivers swarmed with hippopotami. It was a hunter's paradise, and Mr. Cherry kept the natives supplied with meat in exchange for ivory. His fame was great in a region that had never seen firearms. At one village in his travels he found a chief of enormous size who roared with skepticism when he saw how small a man the white hunter was. Mr. Cherry calmly walked down to the river where he killed five hippopotami in seven shots. He was the hero of the feast that ensued and whatever the tribe possessed was thereafter his for the asking.

It was in this region that he had the encounter with the great elephant whose tusks were his proudest African trophy. Let him tell the story in his own words:

"One morning at Rafai a black man came and told me of an enormous elephant which had been seen near one of the villages. For a long time the natives had been trying to kill this giant beast, but he was so tough and powerful that he always managed to get away, though his huge body was full of spears like a pincushion. He labored under one great disadvantage, though: his tusks were so large and heavy that he could not run very fast; and he could not carry them any great distance without stopping to rest, putting them down on the ground, and leaning his head upon them, as if they were a sort of two-legged portable stool. All this the native told me in an excited way; he made



GENERAL VIEW OF PART OF THE CHERRY COLLECTION

wild gesticulations; by pantomime he tried to convince me that the elephant was as tall as a tree, and that his tusks were strong enough to plow a couple of deep ditches in the ground. At first I thought the native was lying, and merely wanted to lure me to his village to kill some meat for him and his natives—the natives are not above little tricks to gain advantage from the white man's deadliness of aim. But his story was so interesting that I decided to look into it. So I loaded some heavy brass shells with 23 grams of powder and 160 grams of lead. This was a heavier charge than I had ever used before, but if the native was telling the truth this was a most extraordinary elephant, and I could well afford to get kicked over by the butt of my gun if I could only do as much to the big fellow from the muzzle.

"We set out in the early morning and soon came upon the trail of the great elephant. I could put my two feet, heel to toe, in his tracks. We also found holes in the ground where he had planted his tusks for a rest, like a crippled man leaning on his crutches. We saw the wide swath he had cut where he had forced his way through the bushes. The chase from this on was an eager one. I felt that I was on the trail of perhaps the biggest elephant in Africa, and naturally I was determined to follow him to the bitter end. A little after noon my men pleaded fatigue and wanted to go home. But I forced them to take up the trail again after we had stopped for a bite to eat. Soon after we came to an open spot with a few big trees in it and the grass not more than knee-high. I was just thinking what a fine place that would be for the encounter, when the scouts came running back with the news that they had seen his lordship in an open grass plain a little farther on. In a few moments I saw him, too. He was surely great. His tusks were on the ground, and he appeared like some huge structure, something too enormous to be a living animal, as he stood with six columns supporting his massive body. He was calmly eating grass. His big ears were flapping off the flies. I got around back of him, advanced within fifty yards, and cut a quarter circle around to his side without his discovering me.

"He was still eating grass and flapping flies when I knelt, took careful aim, and pulled the trigger. The recoil threw me over, but in an instant I was up again. The great beast staggered; his hind legs gave way; he came down on his knees; then he fell all in a heap. Immediately starting to reload, I had trouble in getting out the shell. It seemed an age before I had loaded up again. By this time the giant had struggled to his feet and had turned facing me. He was furiously angry, for his tusks had almost broken his neck when he collapsed. He started for me, slowly, clumsily; he looked like a big steamship in dry dock. He had not gotten up headway when I aimed at his trunk and fired both barrels together. The double concussion was too much for me. I was so stunned that I scarcely knew what had happened or where I was. Presently someone picked me up, and I heard the natives moaning, 'White man killed! White man killed!' But the white man was not killed. Gathering myself together, I went to have a look at my big elephant, for I had not the slightest doubt he was lying out on the grass. By this time my eyes were filled with blood and I could see nothing; the natives told me the elephant had run away, bellowing. Then I took an inventory. The stock of my gun was broken. The hammer had hit me in the forehead, going almost through the skull. Blood was running down my face in a stream. I was just able to walk assisted by the natives. It was ten o'clock that night when I crawled into the hut which I had made my headquarters.

"For several days I was unable to get about, but I had resolved to find that elephant, dead or alive, if it took me a month. Forty-eight hours later the natives reported that they had come upon his carcass out in the woods. I lost no time in going to see him, but he was in an advanced stage of decomposition, and I could not get satisfactory measurements of him. He was, however, the largest elephant I ever saw, considerably larger than Jumbo. His tusks I secured, and they are now in my collection in America—the largest tusks in this country." (*McClure's*, October, 1901).

But Mr. Cherry was not merely an elephant hunter. He captured several baby elephants and proved that they could be tamed and trained for domestic service as readily as in India. Then, with his various objectives accomplished, he turned his face homeward. In Paris he reported to the French government on the Fashoda incident. In Antwerp he disposed of his commercial collection of ivory at a handsome profit. In England he had a visit with Stanley, to whom he showed his maps, and whom he found intensely interested in his adventures.

He arrived in America early in 1901 with a more valuable collection than he had brought in 1893. He was sought by scientific societies, and wrote numerous newspaper and magazine articles. He lectured in St. Louis and other cities and at the summer assembly at Lake Chautauqua. He addressed himself to the task of writing a book and produced a mass of manuscript. Unfortunate divergences of judgment among his literary advisers prevented its publication before its author lost interest. Undoubtedly from his manuscripts and journals a posthumous volume will be compiled.

Mr. Cherry was married February 14, 1902, to Miss Olive Isabelle Harvey of Chicago, Illinois. The writer, who was then the family pastor in the Morgan Park Congregational Church, assisted his predecessor, an old friend of the Harvey family, in the marriage service. The tusks of his greatest elephant formed a striking part of the setting for the ceremony. After an extended trip, he brought his bride to Southern California, locating at Santa Ana, where he engaged in ranching and later opened a machine shop.

When America entered the War in 1917, although he was past military age, he came to Los Angeles to volunteer. Because of defective vision (an accident in childhood destroyed the sight of one eye) he was rejected. But undaunted he walked across the street to the recruiting station of the Canadian army, where he passed an easier examination and was accepted for the Royal Engineers. Two weeks later he was on the Atlantic bound for the training camp in England. His first assignment was for dredging operations off the coast of Kent, in the course of which a Roman galley of the time of Caesar's invasion was discovered and excavated. Later he was assigned to service as a marine engineer and attached to Tug No. 333, which was loaned by the British government to the American Expeditionary Force in France, for service on the river Seine towing barges loaded with ammunition and supplies, from the coast to the military bases in the interior. He was mustered out in May, 1919.

Since the war he followed more or less steadily the vocation of a marine engineer, making voyages to Alaska, Hawaii, South America and elsewhere. He was returning from his first voyage to New York by way of the Isthmus at the time of his death.



MR. CHERRY WITH THE HUGE TUSKS NOW IN THE
MUSEUM

During the last few years of his life his active mind was interested in the artifacts of prehistoric man, so many of which have been found in Southern California. He wanted to discover the process by which fracture had been controlled. During his military service in England near the Chalk Cliffs of Dover, with their strata of flint, he carried on his researches. He came to definite conclusions and was able to reproduce any artifact he had seen with astonishing facility. It is an interesting coincidence that his fellow townsman, Mr. Joseph Barbieri, should have pursued for many years the same line of investigation, with results that are destined to bring him fame. Neither Mr. Cherry nor Mr. Barbieri ever knew of the other's existence, but if they had been intimate collaborators they could not have reached completer agreement.

While in New York on his last voyage Mr. Cherry spent his time at the American Museum, discussing the problems of prehistoric art. On the return he was spending his leisure time writing a report for the Smithsonian Institute. He was engaged upon this report at the hour of his death. The ship was three days north of the Canal on her way to San Francisco. It was in the zone of high temperature. He had eaten dinner after a hard, hot day below deck, and was writing in his room. A page of his report blew out of the window and

lodged just over the rail. He rushed out and recovered it and started back to his room, when he was seen to hesitate for a moment, then to sway as if stricken with sudden vertigo. The next moment he collapsed and disappeared over the rail. A sunset calm was on the sea. The signal for a man overboard was instantly given and the boats were lowered, but his body never came to the surface. It was a strange close to a singularly adventurous life—strange, but solemnly poetic!

Mr. Cherry's home was in Pasadena. He leaves a widow and two worthy sons. James Harvey is a junior in the Dental College of the University of Southern California, Los Angeles. Ian Stuart is a freshman in Northwestern University, Evanston, Illinois.

Eighth International Print Makers Exhibition

By HOWELL C. BROWN

OUR Eighth International Print Makers Exhibition was shown in the Los Angeles Museum during March and, as it is gathered under the auspices of the Print Makers Society of California, we welcome the opportunity offered by the MUSEUM GRAPHIC to tell something of these Internationals and what they mean to Southern California.

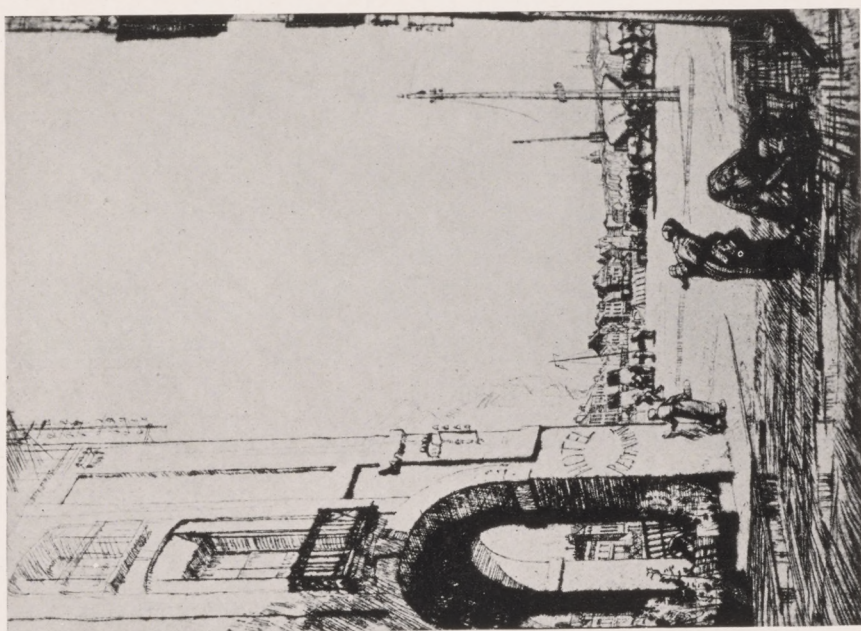
For five years after the founding of the Print Makers Society (1914) we showed in the Los Angeles Museum an Annual Spring Exhibit, open only to members, during March. The Board of Control of the Society then went to the late Frank S. Daggett, Director, and proposed to make the exhibit international in character. The basic idea in our talks with him was to inaugurate an annual exhibition, open to the world, where workers in Etching, Lithography and Block-printing would have an equal chance to show their prints whether the artist was well known or not. It would be easy, as we told him, to get together each year a loan exhibit from dealers and others, of work by well established artists but we wanted to give ALL a chance. Encouraged by his enthusiastic reception of the plan we undertook the task, and task it was, of building an organization with sufficient prestige to induce artists to send their work. The first year it was found necessary to invite a certain percentage of the work shown, but after that we made it a rule that all work would have to be passed by a local jury, and have held to that ever since.

Interest in our work soon spread and thanks to the Los Angeles Chamber of Commerce, Dr. and Mrs. William Alanson Bryan, the late Mrs. Henry E. Huntington, William Buma and Mrs. Samuel Storrow, we were afforded the chance of offering each year the Los Angeles Gold Medal and various other prizes. These awards naturally stimulated the interest taken by print makers all over the world and, owing to the fact that the Buma, Huntington and Storrow awards are purchase prizes, there are added each year to the Permanent Collection of the Museum several fine prints. Ten percent of the Associate Members' dues is also set aside each year by our Society for the purchase of prints shown in the International and these are presented to the Museum.

This little bit of history brings us to the present exhibit where three hundred and twenty-nine prints by one hundred and sixty-six artists, from eleven different countries, were gathered on the walls. Some of the countries were represented by the work of only a few of their artists, but this varies



GRIM ORVIETO, ETCHING BY JOHN TAYLOR ARMS,
UNITED STATES



QUAI DUQUESNE, DIEPPE, DRY-POINT BY MALCOLM
OSBORNE, R.E., ENGLAND



THE SENTINEL, DRY-POINT BY JAMES A. CRISP, AUSTRALIA

from year to year either because their artists have no new work to send, or the Jury does not consider the prints submitted worthy of being shown. As this is a contemporary and not a retrospective exhibit we require that the work shown must have been done during the two years previous to the date of receiving prints. This sometimes prevents artists from contributing because they have done no new plates in that time, but it insures our public the possibility of seeing the latest work by each exhibitor. In this connection it may be of interest to state that, of the fifty-seven artists representing England, twenty show the same or other work in the exhibit of the Royal Society of Painter-Etchers and Engravers held in London from February 7th to March 10th. Five other artists from this exhibit would have been included but their prints reached us too late.

The Jury of Award, consisting of Reginald Poland, Director of the Fine Arts Gallery of San Diego; J. F. Kanst, representing the Los Angeles Chamber of Commerce; H. Tolles Chamberlain, of the Chouinard School of Art; Frances H. Gearhart and Howell C. Brown, representing the Society, selected the following artists as prize winners:

Malcolm Osborne, R.E., R.A., England, the Los Angeles Gold Medal.

John Taylor Arms, United States, Silver Medal.

Elsie Henderson, England, Bronze Medal.

Dwight C. Sturges, United States, Mrs. Henry E. Huntington Prize.

Arthur W. Hall, United States, the Doctor and Mrs. Wm. Alanson Bryan Prize.

Allen W. Seaby, England, the Mrs. Samuel Storrow Prize.

Honorable mentions were also voted to:

Jgo Potsch and Leo Frank of Austria.

Pier B. L. Alfieri of Italy.

Eileen Soper of England.

Such exhibits as this are of great value both to practicing artists and the general public as well. The artists have the chance of seeing their work in healthy competition with that of other countries and thus are stimulated to produce finer prints. The public is given the opportunity of seeing what their own artists are producing and how their work stands comparison with that by good workers all over the world. Both groups are thus prevented from developing that most terrible blight which can come to art in a com-

munity-insularity. It is far too easy for any public or any art group, shut off by itself, to come to the belief that *it* is the best and develop a stereotyped form. When this happens progress ceases. With these annual exhibits we administer the antidote—a chance to compare work. Any artist who is striving to perfect himself cannot fail to be influenced for good by what other workers in the same medium are doing, whether they are from Australia or Italy or any other part of the world.

In closing, a few words as to the Jury would not be amiss. Like all juries, it meets hostile criticism but, in general, this comes from people who do not stop to think or who have not followed the general make-up of the exhibits during the past eight years. While the members of the Jury would like to show each and every worthy print, they must constantly bear in mind that too large an exhibit is tiring to the visitors who are thus prevented from giving it the attention it deserves. They make mistakes, as they are only human, but they have always tried to keep an open mind and not shut out some print because it was produced by a "school" or group of which they do not approve. To prevent even the slightest chance of criticism the Society has always made it a rule that Jury Members are not permitted to show more than two of their own prints and no jury member may receive a prize, even though he is not on the Jury of Award. We can only leave what we have done to the judgment of our public and hope that all our labor in bringing these International Exhibitions to Los Angeles will be of value to the community and give pleasure to the Museum visitors.



How to Collect Prints

By RALPH CLIFTON SMITH of
The American Association of Museums

THE collecting of prints is a hobby which often encourages a life-long interest in objects of more than passing value. Prints contribute to the happiness of the collector not only as a means of satisfying the accumulative instinct but by reason of their artistic merit and of their subject interest. When one feels the urge to collect it is of some importance for him to know how his hobby may be pursued with the maximum of enjoyment and the minimum of trouble. Many persons have been discouraged, on accumulating prints, because of the apparent impossibility of preserving them in an accessible form without undue labor and expense. The following brief notes on methods of collecting are based on observations of numerous public and private collections.

As in any other collecting program, quality is more important than quantity, and the collector of prints should, at the outset, restrict himself to one, or at most, a very few definite lines. He will thus be enabled, by a reasonable expenditure of time, to form and maintain a collection which will be comparatively free from a chronic appearance of incompleteness.

What one collects is either a matter of taste or the result of some long forgotten incident which focused attention upon a particular kind of object. Line engravings, early wood-cuts, or etchings, may have been chosen, or it may be that wood-engravings and lithographs or mezzotints may be considered more interesting. Some collect early American portraits, others choose the work of only one artist, and still others may wish to accumulate prints

bearing upon some important historical event. In fact, there is a specialty for almost every collector, and no two have exactly the same ends in view.

Extensive collecting of many kinds of prints is often restricted by one's means, but even the most artistically important varieties can be obtained in small numbers by almost every collector. It is of course admitted that a large collection of Rembrandt etchings could not be brought together unless a huge sum was available. Many of the very early prints, by all processes, are expensive, but these difficulties are overshadowed by the countless other fields of print collecting which are open to collectors of moderate means. The collector of wood-cuts, for instance, may safely go ahead and build up a group of prints which will tell the story of the art in a most satisfactory way. While he may later be able to purchase an Albrecht Durer, a Lucas Cranach or a Hans Sebald Beham, and thus round out his collection, such a purchase is by no means essential. In such instances the modern reproduction has an important place.

Probably the first consideration in the forming of a collection is the means of housing it. The method which seems to give greatest satisfaction at moderate cost also seems to possess many other advantages. This method, adopted by many museums and private collectors as well, consists of a series of portfolios. Collecting in a small way will require but one size, while museums may make use of from two to three regular sizes, three being sufficient to accommodate almost every print which might come to hand. Such portfolios can be shelved like ordinary books and may be labeled on the backs so that their contents are quickly located.

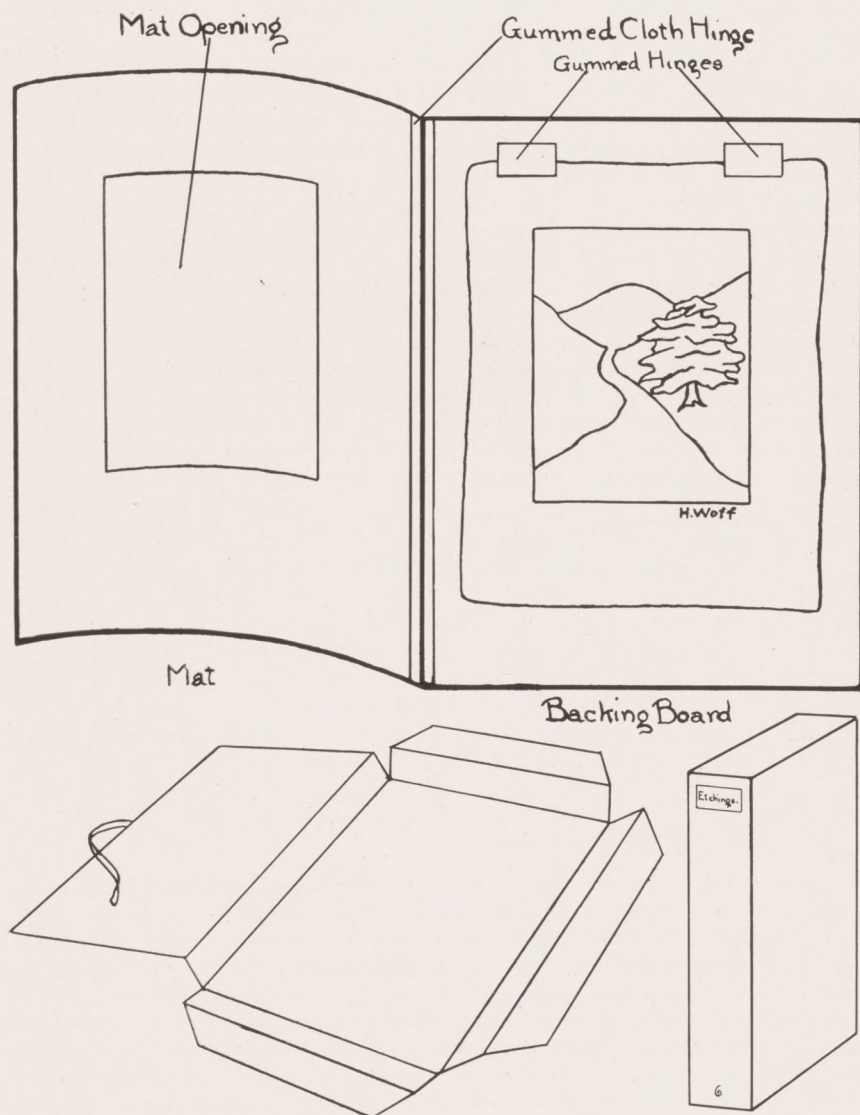
The construction of these portfolios is quite simple and they can be made by many manufacturers of museum supplies, by book-binders and printers and even by the collector himself, if he have the time and a few simple tools. They are made of a stiff cardboard covered with a strong linen or bookbinders cloth. The sides are collapsible so that when open the portfolio lies perfectly flat on a table. When folded up, two pieces of tape at the edges act as a satisfactory fastener. Details are shown in the accompanying illustration.

Having provided one or more boxes for our prints, the next consideration is to mat each individual print which is of any importance, so that it will be preserved and so that it can be handled. The best mount for prints consists of two parts, a back and a mat, hinged together. The material selected for the back is usually a fairly stiff white cardboard, one that can be written upon with ink being preferred. Such cardboard can be purchased in quantities cut to the exact size determined upon. The mat is usually a better quality board, either white or cream colored, and may vary both in thickness and in cost to suit the purchaser. Both smooth and rough surfaced board is obtainable. Too thin a mat is inconvenient to handle, while exceptionally thick stock greatly reduces the number of prints which may be stored in a given space. The mat board can also be purchased cut to the proper size, which should be the same as that of the backing boards.

To mat a print a rectangular opening is marked off on the face of the mat-board so that about one-eighth inch more than the printed surface of the print shows on all sides. More margin is left at the bottom if inscriptions or signature are below the printed surface. The rectangular opening is then cut in the mat-board with a sharp knife, so that the two side margins are equal. The top margin should be equal to the side margins, or nearly so;

while the bottom margin should be greater than any of the others.

The method of labeling will differ with individual tastes and the time which can be spent on this part of the work. Pencilled notes may be placed on the front of the mounts, upon the back, or a printed label may be prepared and filled in with the appropriate information. Marks upon prints, with the exception of catalogue numbers or properly placed collector's marks,



PRINT FILING EQUIPMENT

are both unsightly and unnecessary. For purposes of identification, museums and collectors sometimes place a small stamp upon the backs of prints, but care must be taken to see that the stamping ink does not show through the paper. Whenever possible, catalogue numbers and inscriptions should be written upon the mount and not on the print. Just what information is preserved will depend upon the purpose of the collection. The title and subject of the print will allow of great amplification at times, and to the name of the artist may be appended such identifying data as school or nationality and the dates of birth and death. If the print is of a reproductive nature the name of the artist making the original may also be added. To obtain such information a collector may wish to own one or more biographical dictionaries of artists, or to know where he may consult these in a museum or library.

For those who aspire to a comparatively complete collection of the works of a particular artist, a definite cataloging system is quite necessary. If a published catalogue of the artist's work is available, the labeling of a collection becomes quite simple and resolves itself merely into an amplification of the printed record to suit the individual tastes and of assigning places for new prints or states not described in the printed catalogue. As most published catalogues of this sort assign a number to each known print by the artist under consideration, the private collector will do well to incorporate this into his own records. In identifying prints by means of a catalogue one point must be borne in mind, however. An artist often produces more than one subject of exactly the same measurements, he may make two or more plates of the same title, or a title may be of such a general nature that it can be applied to more than one print with perfect propriety.

When a print is acquired it is often the case that its condition is not perfect, but precautions should be taken to see that no additional harm is done. In this connection a most important consideration is that of margins. A print should never be cut down unless absolutely necessary and then only when an ample margin will still remain. Prints are often found trimmed close, for framing or for pasting on a mount. Not only the appearance of a print but its value is greatly impaired by such methods. As many collectors eventually wish to present their collections as a whole or in part to a museum, the question of the care of the prints is an important one. Many groups of prints, otherwise most valuable material, have been sadly mutilated by trimming, pasting, and otherwise altering the original condition. The method of matting, before described, makes it possible to secure uniformity in a collection without damaging individual specimens.

The subject of print identification is quite complicated if pursued to its utmost limits. However, to most collectors it will involve only the more well known methods, the judgement of dealers or other qualified persons being relied upon in difficult cases. If a collector be interested in one kind of prints only, which is often the case, he will soon familiarize himself with the more important differentiating features. In doing so he will want to understand something of the mechanics of the process and also something of the other processes which are most often encountered. Going one step further, he will become interested in the various processes of reproduction, by which prints themselves can be reproduced. He will then understand such apparent anomalies as a wood engraved reproduction of an etching, a collotype of a

wood-cut, a photogravure of a line engraving, or a lithograph of a stipple engraving.

Reproductions themselves are useful when not confused with the originals which they represent. Quite often a collection may be rounded out with a reproduction of an otherwise unobtainable print. The entire history of a process can rarely be demonstrated without recourse to one or more reproductions, and, as decorative material out side of the portfolio, the modern reproduction is receiving increasing recognition as a satisfactory type of print.

The question of "states" is one that may cause some confusion until the reason for their existence is understood. From a practical point of view there is little or no need for such prints as those known as states to get into circulation. As the manipulation of the plate or block progresses the artist usually desires to have a more definite idea of its condition than is afforded by an inspection of the metal or wood. He therefore inks the block and pulls a proof on a sheet of paper. If no other print has ever been made from the plate in question this is the first state. If another proof is now pulled, without any change being made in the plate, it is print number two of the first state.

Having satisfied himself as to the progress made and seeing opportunities for further improvement, the artist next continues his work upon the plate or block. After this additional work, if a proof were pulled, it would show the second state, hence the name. Such workings and printings might be printed indefinitely until finally the plate was completed to the artist's satisfaction. The regular edition, representing the final or finished state, would then be printed.

"States" have an interest as showing the technical methods of completing a plate or block, and some are also acquired as curiosities to show certain modifications in the plate. Instances are known where a plate has done duty as a portrait of two or more persons, with only slight modifications. The different states would then be of importance.

The expression "before letters," used in connection with prints indicates that the proof in question has been pulled or printed before the title and other inscriptions were put upon the plate. Proofs without or before letters are quite common because of the fact that most artists employed the services of a script or letter engraver to title their plates after they were otherwise finished. All proofs pulled by the artist himself were, therefore, usually without inscription.

The expressions proof and print are usually used interchangeably, but the more exact application is the word proof to denote impressions taken by the artist himself while the work was in progress or before the regular edition was printed. The word print would then apply to any impression from a block or plate, more especially to any print which was a part of a regular edition.

The term "limited edition" indicates that the artist or publisher has limited the number of prints from a certain plate. The number printed may be 10, 75 or 300, but usually bears a definite relation to the price which will be asked. On the theory that rarity enhances value and also prevents an artist's work from becoming common, limiting of the edition is now frequently resorted to. There are also considerations of quality as certain kinds of plates will yield only a moderate number of good impressions before the wearing of the metal becomes perceptible.

Iron Casting as an Art*

By THELMA OLSON

ONE OF the important loan collections now on exhibition at the Museum displays an art that is little known and perhaps even less appreciated.

In the twentieth century cast iron does not stand primarily for beauty, but rather for utility, and if we are generous enough to consider it "artistic," we define it as one of the *useful* rather than *decorative* arts.

It is true that iron-casting today has been superceded by the use of bronze, but a hundred years ago, when the iron-caster worked in harmony with the sculptor and the designer, his product was conceived and achieved as a work of art, to be classed with the output of the medal cutter and the goldsmith. They are examples of the iron-caster's cunning at this period that comprise the only collection of its kind in America, that assembled in Europe by Professor Lamprecht of Leipzig and purchased and brought to this country by Mr. Max Koehler of Los Angeles.

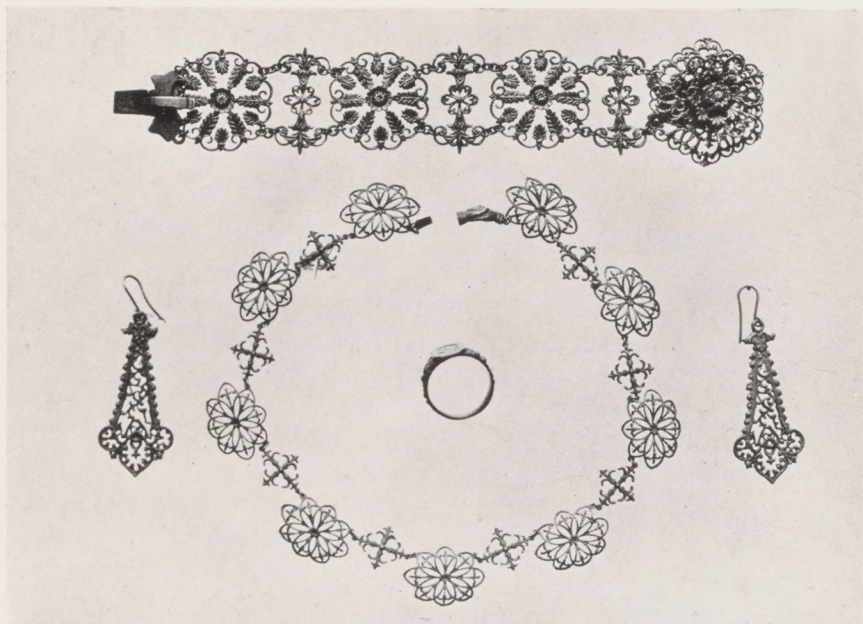
The ancients found many uses for iron and probably realized its potential value without ever succeeding in bringing it to the fluid state when it is most useful. The discovery by an Englishman, J. R. Hill, of a piece of iron in one of the inner masonry joints of the Great Pyramid of Cheops, provides proof that Egyptian workmen used iron tools as early as five thousand years ago. Perhaps they made their own implements, but it is more than likely that they imported them from Ethiopia, where the primitive iron industry still flourishes. Assyria and Babylon knew some of the uses of the metal, and the civilizations of Persia, India and China early adopted it, not only for tools, weapons, and agricultural implements, but for decorative purposes as well. China claims the invention of steel, some 2000 years B. C., and this branch of iron work—which is simply iron combined with carbon—reached its peak among the ancients in the making of fine blades for swords and daggers. There were the celebrated *Wootz* of India, and the *Damascus* of Syria, perhaps never surpassed in later days except by the renowned *Toledo* from Spain. One of these famous blades could cleave, it is said, and without dulling the edge, a piece of ordinary iron.

Iron in olden times was scarce and valued highly for such uses as early ingenuity could find for it. Of the spoils of war, it was preferred by such eminent and practical conquerors as Charlemagne and Charles Martel to the gorgeous camp trappings which the Saracens abandoned in their flight from Spain and France. It was a highly prized gift to kings, being wrought into long, wedge-like pieces, with holes to facilitate transport.

In the twelfth century iron began to be used in machines for drilling, sawing, and stamping, and the master-craftsman of his age, Leonardo da Vinci, has left drawings of all of these and screw-cutting lathes, presses, and jigs.

But this iron was wrought by hand. Not until the fourteenth century was it found possible to bring the metal to the state of liquifaction necessary to cast it. The following table will give some idea of the amount of heat necessary to liquify iron in comparison with other metals:

*The writer is indebted to a paper by Henriette Boeckmann for the greater part of the facts given. The subject is of such comparatively recent interest that little, if any, reference material is available, except in the Congressional Library at Washington.



CAST IRON JEWELRY



CAST IRON ART IN THE LAMPRECHT COLLECTION
(185)

Silver	962° Centigrade
Gold	1064° Centigrade
Copper	1084° Centigrade
Cast Iron (3.8% carbon)	1150° Centigrade

It was only the discovery that the bellows could be operated by water power that brought about casting at all. The cost of fuel-timber was tremendous, but even with that handicap, cast iron made for itself a place in man's existence with amazing speed and versatility. In 1429 the first cannon was cast and cannon balls superceded the stone projectiles of the Middle Ages. Anvil blocks, stamping irons, and shoes were made; three-footed cauldrons, stove-plates, and tomb slabs.

To England goes the honor of being in the vanguard of these early experiments in casting iron. But the prohibitive cost of wood for fuel brought about the curtailment of the industry during the reign of Queen Elizabeth, when Parliament passed an act limiting the erection of furnaces and the use of wood greater than a certain size for this purpose. The palm passed to Germany and the Netherlands, and from then until the end of the seventeenth century England had to do her shopping for cauldrons across the Channel.

The necessity for fuel conservation was not alone a problem for Britain, but for continental Europe as well. It remained for the inventive Germans, whose country was one of the most heavily wooded in Europe, to find a means to benefit other lands less favored. The solution offered was wood-saving stoves, for which no material more sympathetic than cast iron could be found. These first stoves were Goliaths of their kind, shaped on the outside much like their predecessor, the tile-stove. They were bought at great expense, so that only guild halls and castles were considered appropriate for the prestige that they furnished.

But the fuel supply continued to dwindle, and a condition as potent in the sixteenth and seventeenth centuries as it is today—the lowering of cost following increased production—made inevitable the appearance of the cast iron stove, not only in the home of the burgher, but of the peasant as well. In the interval between the appearance of the first, expensive stoves, and of their common prototypes, the stove-makers devoted their surplus energies to the ornamentation of their limited output. Stove walls and doors were inset with decorative plates and panels, cast in the best traditions of classic and Gothic sculpture. Some of these are shown in the Lamprecht collection.

The early eighteenth century found Germany and the Netherlands embroiled with the Grand Monarque of France, Louis XIV, in the War of the Spanish Succession. Those of the iron workers who were not serving in the armies abandoned the making of such homely, constructive implements of peace as cauldrons and stoves and plunged into the casting of cannon that the dogs of war might bark convincingly. Necessity brought England back into the field and the invention of sand-casting and refounding in the middle years of the century placed her once again in the front rank of the iron industry. In 1767 the first iron rails were cast and a year later an iron bridge was built.

By this time Germany had recuperated and her iron casters were viewing with alarm the progress made in England. Here their racial ability to anticipate their competitors came again to the surface, and they tried experimenting in a field new to their trade—the realm of Art. Their tentative endeavors

with ornamental stove panels furnished the germ of their idea and the famous Saxon foundry of Laushammer, belonging to Count Einsiedel, began the casting of statues in the last decade of the eighteenth century.

This first step was costly, employing a complicated process of wax-smelting, but gradually improved methods and the eventual perfecting of sectional sand-casting, brought to German casters the coveted goal—greater and more varied production than in England. With the founding at Berlin, in 1804, of the first independent factory in a business center, the most appreciable step in the German advance was achieved. Contact was established among the artists, the executing craftsmen, and the buying public.

In the next thirty years iron casting flourished, reached its peak, and waned. The two great figures of this particular world were Rausch and Schadow, around whom gathered the entire Berlin school of sculptors. Their achievements were astounding—in a metal as traditionally immutable as iron. Many of the best specimens of their work are to be found among the thousand objects in the collection of Professor Lamprecht.

For classifying purposes, the collection has been divided into four great groups:

I. Objects of Daily Use

A study of the articles in this group will reveal many things once indispensable in the lives of a people but which we, on the hither end of a century that has seen the greatest changes since the beginning of civilization, class as curios. There are sand boxes, quill trays, hand bells, letter clamps for the writing desk; thimble holders, spindle stands, cloth clamps, necessary to the nineteenth century seamstress; spirit lamps, stand mirrors, clocks whose transparent faces once shaded a candle and were the ancestors of the radium-dialed watch. All of these things were decorated, some following close on the heels of Classicism, some broadly or subtly displaying the whimsicalities of the designer's personality. Never, though, was utility submerged in ornament.

II. The Statuary

This group includes no pieces more than two feet in height, although they are contemporary with colossal statues that stand as monuments throughout Europe. The largest is a *Crucifixion*, imposing without being cumbersome, and the figures and busts run the gamut down to exquisite figurines of fisher-folk, not two inches tall, and as cunning as if carved by skillful and painstaking hands. The busts in particular provide an abridged history of the day: Napoleon in several characteristic poses, King Frederick William III and Queen Louise of Prussia, Schiller, Blucher.

III. Medals and Plaques

Relief sculpture in iron was probably the most attractive phase of the industry to the collector. Or, perhaps, more of it came to his hand. At any rate, portrait jewels, plaquettes, medals, and greeting cards make up the largest section of the collection.

It was again from England that Prussia culled the idea of casting medals of iron. But where Britons had followed it for a time as a fad, the Prussians took it up in earnest and the casting of portrait medals provided at first a cheap, and later a skillful means of expressing the ego of all classes. An iron-worker from the Tyrol, Leonhard Posch, won the greatest fame as a medal maker. He possessed an uncanny ability to impress upon a medal the traits of his models, and always to flatter, imperceptibly. His most distin-

guished sitter was the Great Little Man, at that time standing on top of the political world, looking down into the valley of defeat, as yet obscured by the mirage of his own scheme of world dominion.

From 1815 it became the custom of the iron foundries to present to the king and the royal family each year New Year's cards of cast iron. The cards represented in relief the foundries themselves, and what is of greater importance to us, the progress which they had made during each past year. Cast iron visiting cards appeared and became almost as popular as the portrait medals.

IV. Jewelry

The jewelry forms probably the most intriguing section of the collection. Its manufacture is a lost art—the formula having passed to the Elysian Fields to join the secrets of the flexible glass of ancient Egypt and the civilization of the vanished continent of Atlantis.

Can you picture bracelets and collars of filigree so delicate that you may crush them in your hand as you would a piece of paper—not to break but to



OBJECTS OF UTILITY IN CAST IRON

crumple beyond recognition? Can you imagine pins and rings so exquisite that a goldsmith would be proud to claim them as his handiwork in his own medium? All of these are here, and many others, delicate but none-the-less tangible proof that a nation, impoverished by cruel wars and lacking the gold and silver eternally associated with ornament, could turn its talents to the creation of beauty out of a cheap and so-called "baser" metal.

This "Iron Age" in Prussia received its first great setback in 1833, when tin-casting gained sudden recognition as a newer and cheaper means of achieving a measure of the same results. Iron casting hesitated, reeled, and partly recovered itself, but not for long. The revolution of 1848 provided an outlet for the feelings of a people too long oppressed and they pillaged without discrimination. The great iron foundries were razed to the ground and with them went the plans and formulae of the greatest iron craftsmen of five thousand years. But the knowledge that they had gained was not wholly lost, though it has never reverted to its original channel. To it we owe our great outdoor and indoor monuments and statues, for it has come to life in the medium most suited to our expression and our needs—bronze.

Bird Wanderers

By L. E. WYMAN

THE appearance in any locality of a bird strange to that locality is always an event of note among bird students, a small percentage of whom begin to inquire the why and wherefore of the visitation. Sometimes their questions are answered, but these instances are rare indeed; in the vast majority of cases no reason can be ascribed except that well worn excuse, "probably caught in a storm and carried out of its way." Doubtless this happens, sometimes; indeed, many cases are known where not the slightest doubt can be entertained that storms have been the cause of birds appearing off their normal range. But the storm theory cannot bear all the burden; other explanations, far more feasible, must account for most of these strays. Unfortunately, the explanations here offered are not now capable of verification, nor can they be refuted. They may, however, stimulate investigation that, with a better knowledge of bird psychology, will offer satisfactory explanations of why birds sometimes occur far from their established range.

Apparent causes of straying may be due to the personality or individuality of the bird, a lack of properly developed sense of direction, otherwise known as the power of orientation; intervention of geographic barriers, or storms that drive birds from their course in migration. Obviously, migratory species might be affected by any one or all of these conditions. The straying of an individual of a sedentary species, however, may well be ascribed to the personality of that individual. For birds have personality, in many cases highly developed, as demonstrated by captive specimens; and it would be strange indeed if the desire to exercise the great mobility conferred upon them by Nature did not sometimes prevail. Naturally, migratory birds stray most often and most widely, subjected, as they are, during their long journeys, to the vagaries of the elements, any unusual disturbance of which would almost certainly be felt among the travelers. Once confused and out of contact with its fellows, the bird's wanderings begin.

A total of nearly 600 species and subspecies of wild birds have been re-

corded in California, of which somewhere around 50 are recognized as stragglers only, many of them recorded but once. This list is growing steadily, three new species having been added in eight months, and with increasing numbers and greater expertness of bird students, the prediction that in 150 years every migratory species in the United States will have been found in California, seems in the way of being fulfilled. No attempt is made here to enumerate all these recorded visitors, but rather to mention and trace in theory the route and probable cause of final appearance here of a few species.

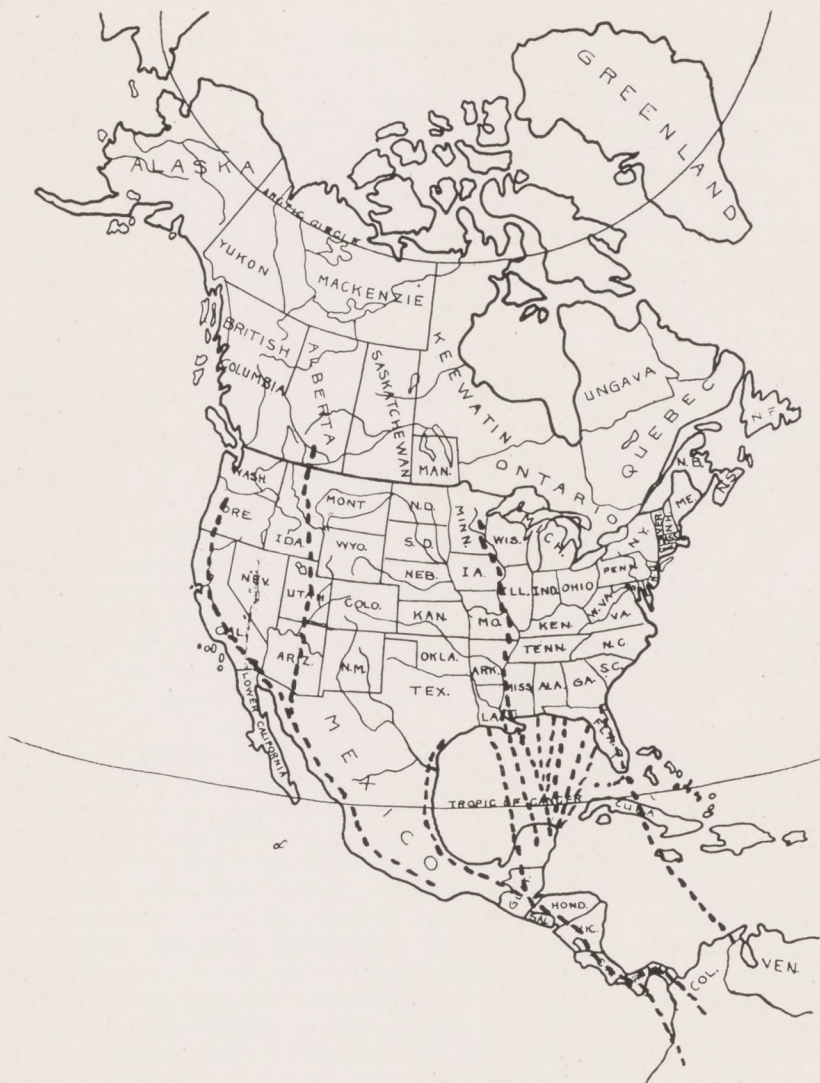
A hundred miles eastward of Los Angeles San Geronio pass, approximately 2500 feet above sea level, presents a break in the geographic barrier separating the fertile coastal slope and our southeastern deserts; yet so sedentary are the desert birds that rarely does one cross this low barrier. The Gila Woodpecker, typical of the Colorado River association and Giant Cactus region, has been recorded recently in Los Angeles, the first record for the coast. This species is not uncommon in Imperial Valley; it has been seen at Mecca, near the northwestern end of Salton Sea. Doubtless, in true woodpecker fashion, it followed the railroad, flying from pole to pole, indulging the spirit of wanderlust until, the barrier crossed, necessity of food in a strange land finally led it to the pepper trees of Griffith Park.

From the same direction and general locality comes the Vermilion Flycatcher, recorded many times in late fall, winter and early spring in the lowlands of the coastal slope. Presumably those recorded near Los Angeles have come via the San Geronio route, while those found farther south probably cross the mountains from the Colorado Desert, finding near the coast mild winter temperatures and an easy food supply. All these birds, however, may have followed the coastal slope from their normal summer habitat in the desert regions of Lower California. This movement, in its limited way, appears to be in the nature of a regular migration, analagous to that of the Large-billed Sparrow, which breeds along the Gulf of California and winters in the salt marshes of our coast.

Going farther afield, the Derby Flycatcher, that insect-eater with the fish-catching habit, made its first recorded appearance in the United States outside of extreme southern Texas, when a bird was captured in a suburb of Los Angeles last fall. This was more than a thousand miles from its nearest normal habitat, in the state of Sinaloa, Mexico. Possibly a slight revival of the ancient urge of a species, now sedentary, to be moving in the spring, prompted this individual to join the northbound Tyrant Flycatchers of other species over that old migration route along the Gulf of California coast and finally brought it to our Pacific slope. This route may have been taken also by the Fork-tailed Flycatcher, recorded here some ten years ago, a species whose summer home is chiefly in Kansas, Oklahoma and Texas, and which winters from southern Mexico to Panama.

The Painted Redstart is a bird of the mountains, reaching its farthest north in central Arizona, migratory in the northern part of its range. What impulse drove one of these birds from its normal mountain habitat to cross our southeastern desert and establish a first record for this region when found in a Los Angeles city park?

Of the eastern warblers no less than nine species have been recorded in California. A composite of their summer ranges would cover the northeastern quarter of the United States, and an equal area of Canada extending well



Map showing some of the Principal Migration Routes of North American Land Birds

northward east of the Rocky Mountains, with one species, the Redstart, breeding to eastern Washington; while a like treatment of their winter homes covers southern Mexico, Central America and northwestern South America, with two species, the Oven-bird and Black-and-White Warbler, wintering to the Gulf coast of United States. In migration all these species cross the Gulf of Mexico, mingling in winter with our own western warblers. Returning, a slight deviation from the normal route would throw strays into the ranks of the western birds, likewise following an established but very different route that finally brings them to the Pacific Coast. Discovery of the Oven-bird,

Black-throated Green Warbler and Magnolia Warbler, on the Farallon Islands, the first two species not otherwise recorded in California, suggests that the vast majority of these birds, their sense of direction lost, yet blindly obeying the migratory impulse, strike boldly over the Pacific as they are wont to do over the Gulf of Mexico, and find a watery grave, leaving weaklings stranded on islands to tell the tale.

And what is the significance of all this straying of birds from their accustomed habitats, their appearance and re-appearance in localities many hundreds or even thousands of miles from their recognized range?

Dr. Jordan makes the following generalization concerning the distribution of animal life:

"Every species of animal is found in every part of the earth having conditions suitable for its maintenance, unless:

"(a) Its individuals have been unable to reach this region, through barriers of some sort; or,

"(b) Having reached it, the species is unable to maintain itself, through lack of capacity for adaptation, through severity of competition with other forms, or through destructive conditions of environment; or,

"(c) Having entered and maintained itself, it has become so altered in the process of adaptation as to become a species distinct from the original type."

The reclamation of the West has wrought vast changes in its animal life. Life Zones have been altered, in spots, by extensive irrigation, and great areas have been depopulated of their native species, which have been replaced by others adapted to thrive under the changed conditions of protection and food. In short, regions once hostile to the maintenance of a species have become favorable.

The normal spread of a bird population, like that of the human species, is through colonization of favorable spots adjacent to the already populated area. These grow and coalesce with each other and the main body. And always explorers and pioneers are abroad, seeking out other favorable areas. These bird wanderers, from whatever cause they may have parted from their fellows, whether voluntarily or through accidents of migration, are the pioneers of their species. If the new land to which they have come is favorable, and continues so, in time the species will become established there. Heavy waste of life is inevitable in pioneering experiments, but this drain is provided for in the fecundity of the species. Extension of range beyond a mountain barrier is particularly difficult, but has been accomplished by the Bobolink almost within our own time. The Black-and-White Warbler, and the White-throated Sparrow, have been recorded many times in California, and probably where one bird is seen and recognized a thousand escape detection. It seems more than probable that the Warbler is already established as a breeding species of California; while the Sparrow, nesting in Hudsonian and Canadian Life Zones of the eastern states and Canada, may have found a congenial home in our own Sierras.

Contraction of the range of a native species may be brought about with almost cataclysmic swiftness, but its extension is a matter of changed ecological conditions operating so slowly as to be hardly perceptible in the ordinary span of human life. Every change in animal or plant life, whether due to human agency or the working of Nature; every change in the topography of a continent, no matter how slight, affects in a greater or less degree all terrestrial

life, animate and inanimate, on that continent. Thus, slowly, are conditions altered.

A thousand years might see many species of birds of eastern United States established on the Pacific coast and extinct in their present habitats. Present generations may confidently expect to find some of these easterners, now rated as strays or wanderers only, firmly entrenched as a permanent part of our California avifauna.

The Development of Museum Taxidermy

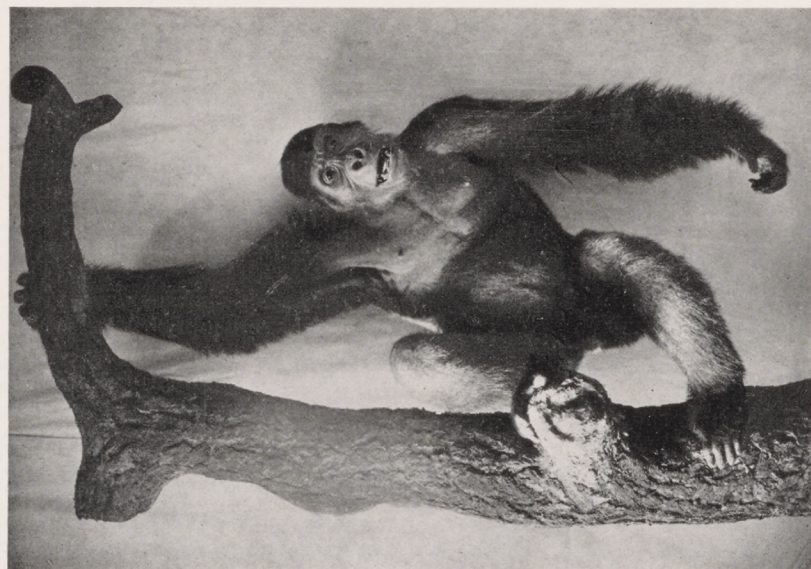
By JOHN ROWLEY

PART II

ABOUT this time, the late Professor L. L. Dyche was active in accumulating specimens of the large and small North American mammals for a projected natural history museum at the University of Kansas. He had spent several months at the National Museum as a student under Hornaday and had there acquired the knowledge which enabled him properly to mount his specimens and display them by up-to-date methods. He made a succession of hunting and collecting trips and acquired the specimens and other materials for the fine display groups of large North American mammals which he exhibited in the Kansas Building at the World's Fair in Chicago, in 1893. Through his enthusiastic personal efforts and perseverance, the Kansas State Legislature afterwards appropriated the funds for the construction of the Dyche Museum at Lawrence, where the collection is at present displayed, largely in the form of a great panoramic group showing the life zones of North America as exemplified in mammalian life. Professor Dyche's untimely death was a sad loss to the cause of taxidermy and zoology in this country. He and the writer were very closely associated, had made many hunting trips together and frequently discussed and formulated extensive plans for the future development of the cause of zoological science.

At this period, Dr. Frank M. Chapman began to take an active interest in the projection of a large series of bird groups for the American Museum. The Audubon Society, under the joint efforts of Dr. J. A. Allen, William Dutcher, Dr. Chapman and others, was already organized and assured, and the official organ of the society, *Bird-Lore*, had made its debut. The old photographic wet plate had been succeeded by the present-day dry plate, and with this and other improvements which were rapidly being made in photographic apparatus, the art of out-door bird photography began to develop. Chapman, who was one of the earliest pioneers in this fascinating work, encouraged the writer in the development of improved camera apparatus, since out-door bird pictures had to be obtained as illustrations for the Audubon literature, lectures, and other purposes; and the first large set of pictures, many of which were made with the first reflecting camera which we then devised, resulted in the publication of Dr. Chapman's book "Bird Studies with a Camera," which contained the series of beautiful photographic reproductions portraying the bird life on Bonaventure and Bird Rock Islands, sea-bird colonies in the Gulf of St. Lawrence. This camera was perfected and later described in *Bird-Lore* for April, 1900, and embodied the principles upon which the present "Graflex" camera is built.

The improvements in camera apparatus, photographic materials and



MODEL AND FINISHED SPECIMEN OF GORILLA by HERMAN H. TER MEER in SENCKENBERG MUSEUM, FRANKFORT, GERMANY

processes, have had much to do with bringing museum groups up to their present high standards of perfection, by furnishing the means of securing accurate data to be used in posing the subjects and otherwise constructing the groups.

From the series of photographs and other materials which were collected on the Gulf of St. Lawrence trip, Harry C. Denslow, who was then the bird taxidermist at the American Museum, constructed the impressive "Bird Rock Group" for that institution, under Chapman's supervision. This was made in 1898 and was the first large group showing an assemblage of birds to be constructed in any museum in this country and, so far as the writer is aware, in the world. The success of this group and the praise bestowed upon it, encouraged Chapman to further effort, and his next trip resulted in the accumulation of the photographs and materials necessary for the construction of a group showing the "Summer Bird Life of Cobb's Island, Virginia," in 1902.

Up to this time, all museum groups which had been constructed had been four-sided and designed to be viewed from all sides, with the exception of the Bird Rock Group, which was installed in a wall case and open to view on the front and one end only. The idea of introducing a painted background to serve as a continuation of the actual group to give depth and also further to illustrate the character of the surroundings, had been frequently discussed. Background paintings had, of course, been used for many years in commercial ways, in theaters, and in cycloramas such as the "Battle of Gettysburg," and others; but its introduction into the museum, like the original group idea, was, up to this time, not to be thought of seriously. The Cobb's Island Group offered an excellent subject for experiment to demonstrate the desirability of the use of painted backgrounds as adjuncts to exhibition groups. This was accordingly done, the painting having been executed by Mr. Walter B. Cox, an artist of note; and with the exquisite birds handled by the veteran bird taxidermist Harry Denslow, this group, the first large piece with a painted background to be installed in any museum, set a pace for the museums of the world in the construction of "habitat groups" and at last threw the museum door wide open for the entrance and display of natural history exhibits of this type. The great series of beautiful habitat groups of birds which has since been added by Dr. Chapman, much of the accessory work of which was so skilfully done by Mr. J. D. Figgins, the present able director of the Colorado Museum of Natural History, in collaboration with such competent bird and background artists as Louis A. Fuertes, Carlos H. Hittell, and others, has never been excelled; and has long since demonstrated the superior value of the pictorial habitat group as the best means of popular instruction to illustrate the nesting habits or other known facts in the life histories of the species represented.

About 1900, Carl E. Akeley, who was then Chief Taxidermist in the Field Museum in Chicago, conceived the idea of making large mammal habitat groups on the same general plan as Chapman's Cobb's Island bird group. In order to demonstrate to the museum authorities there the value of this method of group exhibition, he chose as his initial subject the white-tailed deer, then common in northern Michigan. With this idea in view, he made a number of trips into the north woods at different seasons of the year, it having been decided to show four seasonal groups of the same animal, from a

series of specimens taken in the spring, another in summer, one in the fall, and the last in winter, to tell the story of the change in coat and horn growth of the deer family throughout the year.

These groups were not undertaken under the auspices of the museum, but were done by Akeley entirely outside of the laboratory and on his own time. The accessories were carefully prepared in wax from studies made in the haunts of the deer; and the veteran background artist, Charles A. Corwin, painted the backgrounds—his first background paintings to go into a museum, all his previous backgrounds having been painted for commercial cycloramas, etc.—and these men co-operated throughout in the design and construction of the four groups. When completed, they were purchased by the Field Museum, where they are still exhibited; and mark an epoch in the evolution of the habitat group from the fact that they were the first large mammal groups in the world to be finished with naturalistic foliage and painted backgrounds. It is needless to say that they were carefully done—Akeley could not have done them otherwise—and that the utmost attention was paid throughout to the execution of details, not only in the rendering of the accessories but in the mounting of the animals, the latter having reached the highest degree of perfection which had then been attained in this art.

Akeley not only improved and developed the art of making artificial foliage but was highly instrumental in bringing the method of mounting large mammals to its present high degree of perfection. He took his first lessons and later his Master's Degree at Ward's. When he entered that establishment as a young man, John Martens, whom Prof. Ward had imported from Europe, did most of the large mammal mounting, practicing the methods which he brought over with him. At that time, all mammals, both large and small, with the exception of pachyderms, the skins of which were too heavy and unwieldy to be handled thus, were stuffed by the methods of the upholsterer, the size of the skin being equalled by the size of the heap of straw or excelsior that it would contain.

The young men of the S. A. T. had long realized that in order to produce more perfect results in the mounting of large mammals, some process of sculpture or modeling must of necessity be resorted to in place of the ancient methods of stuffing. It is true that in Europe, for many years past, notably by the ter Meers, elephant skins had been successfully mounted by means of a hollow, wooden model upon which the skin was stretched and nailed, but this method was considered too impractical to be applied to smaller mammals. The first step in the process of evolution which was to revolutionize this art was the devising of the "clay-covered manikin," the name "manikin" being applied to the made-up figure or model of an animal over which the skin is to be adjusted and is made to counterfeit the actual form and size of the living animal. By this method, the limb bones were bolted fast to a center-board by means of iron rods which reached down into a wooden pedestal, the skull was fastened on, and the proportions and pose of the finished animal determined. The body was then "barreled out" in wood, and "excelsior," or wood wool, was bound upon the frame with strong thread or twine, until the proper proportions and details of external form were secured. The whole was covered with soft potters' clay and the wet skin adjusted and sewed up.

This method of mounting was invented chiefly by Dr. Hornaday and perfected by him during his first years at the National Museum. In his book

"Taxidermy and Zoological Collecting," which was published in 1891, are given the details of construction of the clay-covered manikin and for a number of years following its appearance the methods advocated by Hornaday for the mounting of large mammals were in use in most of the museums and taxidermy shops of the world; and many excellent examples of the art executed by this process are to be found today in the exhibition halls of our large museums, both in this country and abroad. While it was a step in the right direction, one of the greatest imperfections in the soft clay-covered manikin was that the wet skin simply lay on the clay and there was no way of holding it there; so that in many instances, when the skin dried, it stretched, or "drum-



FARALLON BIRD GROUP

Collected and Installed by Paul F. Fair. Background by Maurice G. Logan. Photo Courtesy California Academy Sciences. Group presented by Wm. H. Crocker

headed" tightly across depressions or natural hollows in the manikin, with a consequent loss of modeling which was detrimental to the appearance of the specimen.

It was obvious that in order to hold the skin into the depressions of a manikin, it was necessary to construct it of some firm material which would permit of nailing and gluing the soft skin to it. With this idea in view, the writer developed the "staff method," which was fully described by him in 1898, in his book "The Art of Taxidermy." By this process, instead of using excelsior, the body was formed by the use of annealed wire cloth and this was coated with soft papier mache. The leg and head muscles and all details of

the external anatomy were modeled in this material and the whole allowed to become hard and dry, when the relaxed skin was glued and tacked to it.

The staff method was a second step in the right direction. Its undesirable qualities were that too many mechanical difficulties were present in the construction of the manikin and also that the weight of the finished specimen was far too great. It remained for Akeley to invent a superior method, and this he devised while in the Field Museum, the short-haired African antelope, zebra, etc. now on exhibition there having all been mounted by the new process.

This later development brought into use the methods and technique of the animal sculptor. A frame-work was built up to serve as a foundation,



NORTHERN MULE DEER

Group designed and installed under direction John Rowley. Background by Chas. A. Corwin.
Photo Courtesy California Academy Sciences

being supported by a central post connected with the central board of the frame work, with the skull and limb bones held in place by light iron rods. The entire animal was then carefully built out and modeled in clay, every line and detail of the exterior muscular form being worked out upon the model. When completed, a plaster mould was made of the entire figure and from this was constructed a light, hollow replica in papier mache reinforced with flexible wire cloth, to which the skin was afterwards glued and adjusted.

For the highest type of work, this method is now in general use in most museums and elsewhere and represents the highest development to which the art of mammal mounting has attained; the methods of the sculptor having entirely superseded those of the upholsterer. The taxidermist is, however, compelled to go much farther than the sculptor in the performance of his task, as in addition to modeling his statue he must cast it and when the re-

plica or duplicate in lighter, durable materials is made, he must fit to it an unyielding skin and make it fit every line and hollow of the model and hold it there for all time.

In the mounting of the large mammals in the Los Angeles Museum, the writer devised a simpler and more direct method than the complicated casting method just described, yet one which produces the same result. This was fully described and figured in the writer's latest book, "Taxidermy and Museum Exhibition," published in 1925. By this process, the clay model, instead of being cast in plaster, is covered with two layers of burlap coated with soft papier mache and the exterior modeling perfected in the same material. When this is dry, a section is cut out of the side of the model and the clay and interior framework removed through the opening, thus producing the hollow papier mache model by a direct instead of by a secondary casting process. The use of this method results not only in a great saving in time and materials but also in the amount of labor involved, and the results are essentially the same in the completed product.

Akeley's latest achievement was the perfecting of a method of mounting the large pachyderms by a special process which involved cutting the skin into two lateral halves and by a complicated modeling and casting process, afterwards uniting the two to make the finished specimen. The group of elephants mounted by Akeley for the proposed African Hall for the American Museum, demonstrated the practicability of the process as applied to the large hairless mammals and the group thus prepared will long stand as a monument to Akeley's artistic and mechanical ability and serve as a standard for the entire world for the exhibition of mammals of this class.

Such is the story of the evolution in the processes of mounting large mammals—from the crude stuffing or inflation of the skin to the construction of an accurate, durable sculptured model, made from photographs and studies of the living specimen, over which the tanned and prepared skin is stretched like a glove upon the hand.

The disastrous earthquake and fire in San Francisco in 1906 destroyed the Museum of the California Academy of Sciences on Market Street, and the officials of that institution wisely determined that their next museum building should be located in a place where at least the element of fire from extraneous sources would be eliminated. Chiefly through the joint efforts of Mr. John W. Mailliard, a member of the Board of Trustees, and Mr. Leverett M. Loomis, then and for many years previously director of that institution, it was decided to erect the new museum in Golden Gate Park, San Francisco, and the advice and co-operation of the writer were sought in the planning of the building and the installation of its exhibits. In the structure which the Academy later built in the Park, two exhibition wings were erected—one for the birds and the other for the mammals of California—and the plan and construction of this building set the museum world a pace for the exhibition of large and small environmental groups of birds and mammals, in that this was the first museum in the world to contain exhibition halls which were constructed solely for the display of pictorial groups.

Having an abundance of ground room for future expansion, the exhibition halls were made only one story in height and the groups, which are arranged against the walls surrounding the central halls, are lighted during the day by skylights in the roof of the building, overhead artificial lights hav-

ing been arranged for evening sessions. The group display arranged there met with the decided and enthusiastic approbation of the public at large and up to that date, 1916, had not been excelled by any other museum for this type of natural history exhibition. The services of the best available artists were secured and the backgrounds of the large groups were painted by such well-known men as Charles A. Corwin, Capt. Charles B. Hudson, Maurice G. Logan, and Worth Ryder; the designing and installation of the bird groups being the work of Paul J. Fair, and the mammals being done under the supervision of the present writer.

The main exhibits were paneled in wood on each end of the large central plate of glass fronting each group, and later, holes of suitable and uniform size were cut in each of these panels and smaller habitat groups of birds and mammals inserted behind the openings. These panel groups are now completed and are largely the work of Mr. Frank Tose, now Chief Taxidermist of the Academy. In the construction of these beautiful groups, Mr. Tose has been practically unassisted in the preparatory work, having in many instances collected the materials, designed the groups, mounted the specimens, prepared the artificial foliage, and painted the backgrounds—a rare combination of talents in one man, so rare as to be almost unique in the history of museum preparatory work of this description.

The generous offer of Mr. Leslie Simson to present a complete collection of the larger animals of Africa, as outlined in a previous issue of the *MUSEUM GRAPHIC*, was instrumental in deciding the governing bodies of the Los Angeles Museum to develop this type of natural history; and after an inspection of the San Francisco museum, they determined upon the plans which resulted in the building of the present additional unit, the central halls of which are given over to the display of habitat groups of African and North American mammals.

In the present structure, the governing bodies of the Museum wisely decided upon the use of electric light for both day and night exhibition, because of the bleaching qualities of daylight and the deleterious effects it would have upon the exhibited specimens, and also because of the enhanced lighting effects possible with artificial light as against the use of top daylight. The present group halls of the Los Angeles Museum therefore represent the last word in this type of exhibition, by reason of the fact that artificial light has been substituted for daylight and in this respect has made another decided advance in the evolution of the display of habitat groups.

About 1920, the Hon. R. F. McClellan, Chairman of the Board of Supervisors of Los Angeles County, under whose jurisdiction the Museum is maintained, became interested in personally securing for the Museum proper examples for group display of the large North American mammals; and the recent progress and development of the institution is largely owing to his efforts and that of the other members of the Board of Supervisors who were influenced by him. With this idea in view, he organized an expedition and led a party into the wilds of Alaska where were secured materials for groups of moose, caribou, mountain sheep, mountain goat and other specimens which have since been mounted and are now exhibited in the present North American Mammal Hall of the Los Angeles Museum.

In 1922, Mr. McClellan collected for the Museum eight specimens of bison from the domesticated herd on Antelope Island in Great Salt Lake,



PROF. HENRY A. WARD. PHOTO TAKEN IN 1914

Utah. These specimens were mounted by the Museum and form the impressive group displayed at one end of the North American Hall, the background having been painted by the veteran artist, Charles A. Corwin, and represents a scene on the plains bordering the Platte River, Nebraska.

Up to the present time, this constitutes the largest permanent group displaying a single species of animal to be installed in any museum in the world, the dimensions being about as follows: length around curved background, one hundred six feet six inches; linear length, seventy-nine feet; depth, thirty-six feet, and height of painting thirty-two feet, with a glass opening in the front of twenty-nine feet. The group is entirely illuminated with artificial light for both day and night exhibition, so that no matter what the outside daylight may be, the group during the exhibition period is always lighted with the same degree of intensity. During non-exhibition hours the group is in absolute darkness, thus checking even the small amount of bleaching in the specimens or background that may be caused by the rays of electric light.

This case was not originally designed to contain a group of bison and was a later decision of the authorities, and is perhaps an illustration of the other extreme in the matter of allowing a proper amount of space for the specimens in a group; still the group, as at present displayed, demonstrates the desirability of allowing plenty of atmosphere for exhibits of this type. It is the writer's opinion that if plenty of ground room be available and the space can be afforded, it is highly desirable that large groups be so constructed as to leave an abundance of room around and above the specimens in order to give out-door illusions and represent the objects as we are accustomed to seeing them in a state of nature. The tendency in a museum is to crowd and conserve space. This is bound to give the effect of a number of specimens crowded into a case like circus animals in a cage, which is the wrong impression to create in the minds of the public. For these reasons, the more room that can be allowed the more realistic the effect. A happy medium is of course the proper method to pursue, but of the two, an overabundance of room is preferable to an overcrowding of the objects.

Although far short of perfection in many ways, the bison group in the Los Angeles Museum may therefore be accepted as being the last word up to the present date in the development of museum groups of large mammals. In 1880, when the members of the S. A. T. and other advocates of the group idea were struggling to convince museum authorities of the desirability of admitting pictorial display groups to their exhibition halls, these men never dreamed that the day would come—even during the lifetime of some of the individuals—when an entire museum structure would be built solely for this method of display of natural history subjects. But such is the fact and their



Portion of Laysan Island Bird Group collected and installed by Prof. Homer R. Dill. Background painted by Chas. A. Corwin. Photo Courtesy University of Iowa

dream has come true; and now that the group idea has persisted and is recognized as being essential to the modern municipal natural history museum, such an institution would be sadly behind the times today if it did not offer numerous examples of group display to satisfy the demands of the interested public for instruction and recreation of this nature.

Dr. F. A. Lucas, than whom no person in the world ever worked harder to attain his ideals nor who is perhaps more familiar with the circumstances leading up to the development and popularization of museums and their contents, in his charming "Story of Museum Groups," published in 1914, in the *American Museum Journal*, wrote: "Such, briefly, is the story of museum groups; they have grown from the little box containing a pair of birds and a square foot or two or their immediate surroundings, to entire colonies of flamingos and albatrosses. No one man can justly claim credit for the beauty and accuracy of such groups as may today be seen in our larger museums; many have contributed to this perfection and some stand pre-eminent among the rest. To each and all his just meed of praise. Some whose work might now provoke a smile, labored hard and earnestly in the face of many discouragements to lay the foundations on which we build today. Some of whom the present generation has never heard, held out a helping hand to youthful would-be taxidermists and by aid and encouragement started many of our best men on their career, and some keen observers of nature, endowed with artistic spirit and possessed of technical skill, have perfected what others began."

In accumulating the materials for illustrations for the present article, the writer was generously accorded the interest, courtesy and co-operation of the various museums of which requests were made for photographs and information; and the writer takes this opportunity to express his thanks to the administrators and officials of these institutions for their generous contributions and assistance.

The large series of photographs of display groups which were thus so kindly placed at the disposal of the writer, and only a few of which have been used in connection with the present article, represents the highest development of the pictorial group as displayed in the public museums in this country and these offered an excellent opportunity for comment and constructive criticism of this class of museum work. The writer had the generous assistance and co-operation of Mr. John L. Ridgway, the veteran artist and delineator, in forming an opinion as to the quality and artistic merit of these productions as demonstrated in the photographs. The decision arrived at, after a careful study of the available material, was that in many cases the worst feature in the workmanship displayed was a lack of knowledge of the rules of composition and assemblage. In designing a realistic drawing or painting, the very first point upon which the artist decides is the matter of composition. In the award of prizes or merits in competitive exhibitions of certain paintings or drawings, the question of proper composition is one of the first considerations of the judges. No matter how much attention may have been given to the finer details, without good composition the work spells failure. In the construction of pictorial museum groups, the aim is essentially the same as in painting—to create a picture by assembling the various objects in the foreground and continuing the scene in the background painting in order to give distance to the whole.

It is therefore the opinion of the writer that the composition of a group of birds or animals, the proper proportions and attitudes of the specimens,

and the general appearance of the group as a whole are the most important. For example, how many people are familiar with, or even see, the details of the external anatomy of a live deer? While the minor points are important and care should be given to have them correctly executed, they do not count for much no matter how accurate they may be, if the general form and attitude of the specimens be faulty or incorrect. The same rule holds good in the arrangement of the specimens in a group. These may be, as individuals perhaps, beyond criticism; but if assembled in a group without due regard to their relation to each other or to their bearing upon the group as a whole, the completed piece is bound to fail in eliciting noteworthy praise from competent critics.

A group may be constructed exactly as it was found in a state of nature. A herd of bison may be shown exactly as the animals were posed and distributed in a life photograph. These may or may not mean anything in the assemblage of the specimens in a group nor in the making of a painting. The artist does not necessarily paint a picture of cows in a pasture in the exact poses nor positions which they may happen to occupy at the moment he is observing them. He paints the individuals and works them into the picture wherever they will best serve to fit into the composition and general make-up. It should be just so in taxidermic groups. Too many of these are simply an assemblage of animals and other objects which have no relation one to the other, or the foreground with the background painting, and are in no sense artistically presented nor worthy of the name of art.

Until the preparators who are engaged in this line of endeavor become better educated in the matter of design, composition and the other elements which enter into the making of a picture, museum environmental groups obviously will not be accorded the same credit nor be elevated to the same plane as painting or sculpture. It is, perhaps, too much to ask of one individual, in this day of specialization, that he should become a master of all the arts, trades, mechanical and other difficulties incident to the production of an artistic, pictorial animal group. An artist simply paints a picture. A sculptor deals solely with one problem—making a model—and in most cases hands the completed figure over to another man whose business it is to cast and reproduce it in more permanent materials. When one considers that the present constructor of animal groups is called upon to model his clay statue or manikin, cast it in papier mache, prepare the skin and adjust it to the model, manufacture the accessories and plan and design the group from the very beginning, is it any wonder that the finished result falls far short of perfection in many instances?

We are very much like a flock of sheep in many ways—one following the lead of the other. Museum groups originally started by allowing the bird or mammal taxidermist to design and prepare his own groups; and this custom is still being followed in most museums, the work in some instances being performed by preparators who are either careless or entirely lacking in artistic ability. As Dr. Goode truthfully remarks: "Carelessness is the unpardonable sin in a museum worker, and the officers in charge of valuable collections should be held to a strict accountability not only for the safety but for the proper treatment of the treasures in their care. Preparators and taxidermists should be kept under the strictest surveillance." The solution of the problem possibly lies in a division of labor and it may result in the not too distant future, in the co-operation of a third party—one who is a past

master in art and composition, under whose general supervision the work will be done by the taxidermist, in conjunction with the accessory worker and supplemented by that of the background painter.

Before taxidermy can be recognized as one of the fine arts and on a level with painting and sculpture, more work must be done with the head and less with the hands. The preparator must study, draw and model from life just as sculptors and painters are compelled to; as in order to duplicate an animal or other object in clay or other materials, an exact knowledge of the exterior form of that object is an absolute necessity. Yet how often is the taxidermist presented with a dried skin, the form of the original owner of which he has not the faintest conception, and is requested to mount that skin to present to the public as a sample of the appearance in life of that individual! Such a proceeding is analagous to asking a portrait painter to supply an accurate likeness of a person whom he has never seen or of whom he has no photographs or other studies. Unless such practices are done away with, taxidermy will remain where it was a hundred years ago—simply a trade. What the museum laboratory requires today is brains—capable, up-to-date men and women with a broad and liberal education, naturally endowed with artistic ability which has been further developed by study and training in art schools or under a competent teacher. When people of this type enter the museum field, then the preparatory departments of the various institutions of the world will receive the recognition due them not only by workers in other branches of art but by the public and everybody concerned.

One of the greatest drawbacks to the profession of museum preparatory work lies in the fact that the remuneration is totally inadequate. A young man or woman may be fully qualified and possibly anxious to enter the field, but when told that the highest salary which they can ever hope to command is less than that paid to a bricklayer, they naturally hesitate before giving up the time to the study and training necessary to fit them for the carrying out of such a life work. Another factor also enters into the situation and should modify the choice of an individual who may seek to attain distinction in the ranks of museum workers. He must have been inoculated with the "Mu-



ALASKAN GROUP BY A. C. ROGERS

Background by J. D. Figgins. Photo Courtesy Colorado Museum Natural History, Denver

seum bug"; or, in other words, have a natural love for the particular branch of museology which he elects to enter. This should be, perhaps, the foremost consideration of a candidate before he can hope to excell in any particular branch of museum work. It is hoped that, in order to aid such prospective individuals and others who already may have attained honors, and to assist in generally helping the cause, an international organization of taxidermists and museum workers, somewhat similar to the former Society of American Taxidermists, possibly in co-operation with the present American and British Associations of Museums, may soon be established, whose aims will be to elevate the standards of taxidermy and museum work of all descriptions to a still higher plane, to act as a medium and clearing house for matters pertaining to the museums of the world and to assist in the organization and establishment of others still to come; for, in the words of Sir Henry Cole, the founder of the Department of Science and Art, speaking to the people of Birmingham in 1874, of the purpose of the museum under his care: "If you wish your schools of science and art to be effective, your health, the air, and your food to be wholesome, your life to be long, your manufactures to improve, your trade to increase, and your people to be civilized, you must have museums of science and art, to illustrate the principles of life, health, nature, science, art and beauty. A thorough education and a knowledge of science and art are vital to the nation and to the place it holds at present in the civilized world. Science and art are the life blood of successful production. All civilized nations are running a race with us, and our national decline will date from the period when we go to sleep over the work of education, science and art."

History Told by Shadow Boxes

By DR. OWEN C. COY

THE function of the historical museum is to portray to the eye a correct impression of an historical fact. It may be done by means of an object preserved from former times, or by means of sketches, paintings and photographs of scenes, places or men. It is with the belief that history can be taught most excellently by means of pictorial representations that the Los Angeles Museum has undertaken the presentation of California's history in a series of shadow boxes, whereby the scene is shown in perspective, thus giving appearance of reality not to be had in any flat picture. It is felt that the story of California may be fairly well represented in forty such scenes.

To do this properly requires a careful preliminary study and skill in execution. The historical data must be assembled in order that the greatest use may be made of known facts. The geographical setting must be considered. Costumes, armor and weapons must be studied with care to represent exactly the time depicted. Life and interest must not be lacking if the message is to be carried over successfully. The technical work is being done by a sculptor and artist whose fame is nation wide, Mr. Gregory S. Allen, of this city. Mr. Allen is not only an artist but has made a special study of presentation of scenes in miniature, and seems to take great pleasure in the work now under way. The first of these shadow boxes has already been installed and may be seen on exhibit in the Junior Museum, on the ground floor. It represents the landing of Juan Rodriguez Cabrillo on the shores of California and is entitled "Cabrillo Landing at the Bay of Smokes."

Inasmuch as Cabrillo was the first white man to visit the coast of Alta



SHADOW BOX BY GREGORY S. ALLEN SHOWING CABRILLO LANDING AT "BAY OF SMOKE"

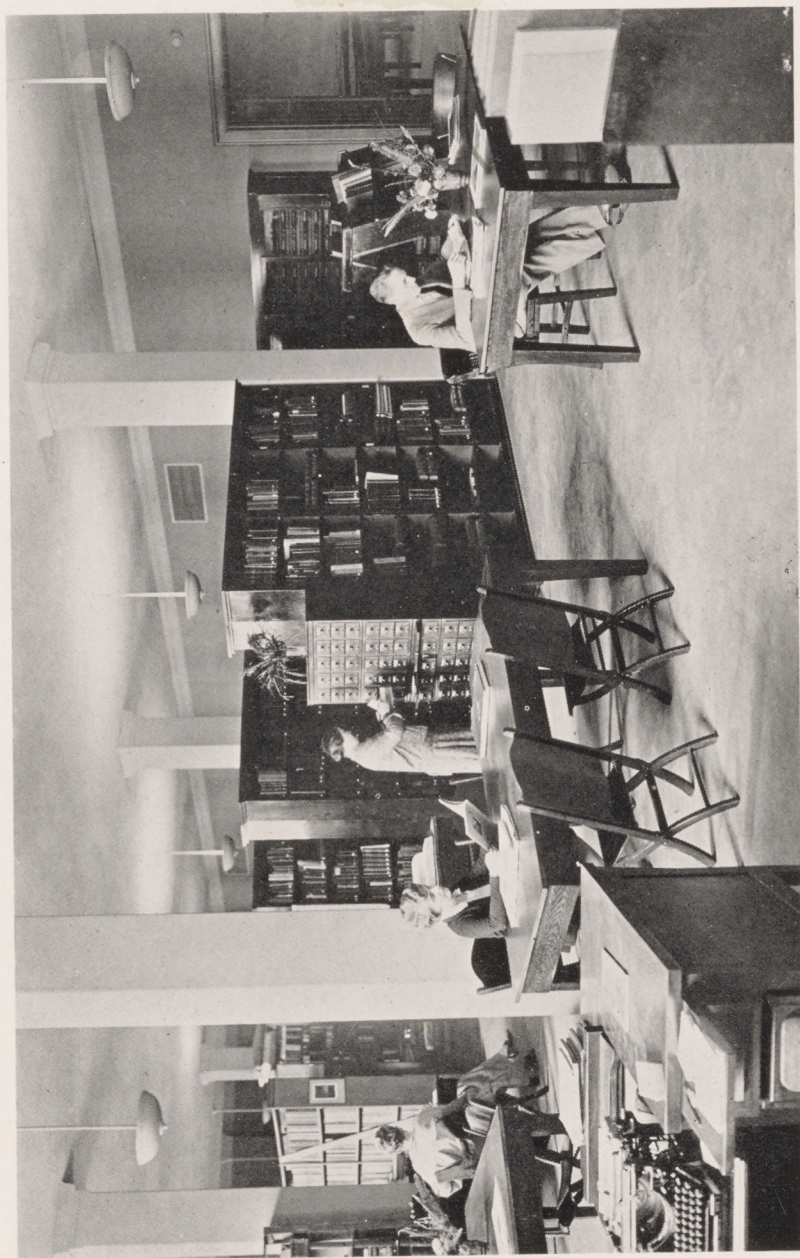
California, this may properly be taken as the first in the series. Not yet fifty years had elapsed since the new continent was first seen when Cabrillo sailed northward along the western coast. During the latter part of September, 1542, he entered a bay, later named San Diego Bay, and a few days later, October 8th, was at the "Bay of Smokes," presumably Santa Monica Bay. The name was given because of much smoke which hung around the bay probably due to grass fires of the Indians.

At this point the record tells us that they conversed in sign language with some Indians whom they captured in a canoe. These Indians were peaceful and recounted to the Spaniards that across the mountains in the interior were other men travelling about, bearded, clothed and armed like the men from the ships. This was one of a half dozen times that this same tale had been related to the Spaniards. In consideration of this it must be borne in mind that Cabrillo's expedition followed shortly after the famous journey of Coronado into New Mexico and the great plains, and as a part of that expedition Alarcon in a vessel proceeded up the Gulf of California, and up the Colorado River probably past the site of Yuma in 1540, and shortly afterward Melchor Diaz coming by land also visited the region of the lower Colorado River. The Indians then were endeavoring to give the Spaniards positive information that they had received from other tribes across the mountains and deserts two hundred and fifty miles away.

It is the dramatic episode that is portrayed in the miniature scene. Life and action are not wanting. Juan Rodriguez stands about five inches in height fully dressed in the armor of his time. With him are soldiers and sailors bearing the standard of the King of Spain. At a distance may be seen the little vessel used to transport the expedition.

The Indians too are given an important place, for it is an Indian who is speaking. The Indian huts, canoe, costume (or lack of costume) are shown as true to fact as the records permit. Their houses were built of brush or tule grass, shaped like half an orange. Their canoes were constructed of planks caulked with brea and could carry from eight to a dozen Indians.

These shadow boxes are forty inches in length by twenty inches in height and allow a depth of eighteen inches. Objects in the foreground are formed of plaster or other durable material and carefully constructed and colored to give an appearance of reality. With each picture is given a very brief statement of the pertinent historical facts.



VIEW IN THE MUSEUM LIBRARY

Museum Library Notes

By LENORE GREENE

IN TAKING stock of the growth of the library since January, 1926, we felt that most satisfactory progress had been made during the year.

The comparison of our condition of a year ago with that of today surely gives us cause to congratulate ourselves and stimulates us to renew our efforts. In our new, though still temporary quarters, we have light and air and space, most valuable assets, and we have added to our book collection so much that is worth-while and vital, that to enumerate even a few of the acquisitions of the last twelve months makes us glow with satisfaction and pride.

The number of volumes added to the library since last January is 4,234, making a total of 12,204.

Would you go a-voyaging and re-discover the world? Here is a complete set of the publications of the Hakluyt Society, established in 1846 for the translating and printing of rare and unpublished voyages and travels,—so we can explore the unknown seas with Columbus and Magellan, Hawkins and Drake and all of the grand old fellows whose courage and daring gave us the New World.

In more modern times we can sail "Before the Mast" with Dana and visit California in the early days, unless we prefer to make the overland journey with Jedediah Strong Smith and his companions in their "Splendid Wayfaring."

Or shall we rather join some of our present day scientists and explorers and sail away to "Galapagos, World's End," solve the "Riddle of the Pacific" by a visit to Easter Island, sail "In Mexican Waters," in Mr. Banning's yacht, or make an inland journey to the "City of the Sacred Well" and discuss "Elephants" with the "Ethnologists"? A wide choice lies before us.

A sea-captain has spent a good deal of time in the library lately, deeply interested in some of our old books of voyages. He was first attracted by discovering that we had a complete set of the voyages of Captain Cook, 1st to 3rd, together with the life by Kippis and a large folio volume of plates and maps, a beautiful leather-bound edition, published in London in 1750.

Our captain has sailed the South Seas for nine years and makes a hobby of collecting old voyages himself, having a little library of more than 200 of them aboard his ship.

He has made a point of visiting all of the islands described by Captain Cook and has many blood-curdling adventures to relate. He tells us he has never found the complete set of Cook's voyages in any library until now, so we are more indebted than ever to the County Free Library for procuring it and loaning it to us.

Then we now have that monumental work, the "Biologia Centrali-Americana", and many of the publications of the British Museum and of the Ray Society and all the Smithsonian "Contributions to Knowledge," the "Scientific Results of the Voyage of the Challenger" and many other weighty tomes, (in every sense of the word) dear to the hearts of scientists and students.

Some of our most interesting acquisitions have been from the purchase of two entire libraries, that of the late Alanson Skinner, a member of the staff of the Museum of the American Indian in New York, relating to the biology, ethnology and history of the Indians of North and South America, from

Schoolcraft's "History, Condition and Prospects of the Indian Tribes of the United States" to the latest publications of the Heye Foundation,—and the library gathered by Dr. Roy L. Moodie on paleontology and pathology, to say nothing of archaeology, evolution and kindred subjects.

Dr. Moodie is the author of "The Antiquity of Disease," "The Coal Measures Amphibia of North America," and many other shorter works. He is now engaged in work connected with this Museum.

The lovers of art will find many new items listed in their own particular corner of the library, as no less than 410 volumes have been added to the "700s", (Fine arts) during the last 12 months. Works on modern art and artists, bound art magazines, beautifully illustrated books on prints and etchings, painting and ornament, books for the collectors of pottery and porcelain, old silver and glass, pewter, Sheffield plate, furniture, tapestries, ivories, miniatures, lace and jewelry, and countless other minor arts.

One of the most interesting and enjoyable pieces of work done by the librarian in the last few months has been the compilation of a list of books to serve as a beginning library for the Junior Museum, which is to be opened to the children of Los Angeles before this issue of GRAPHIC goes to press.

The sum to be expended was not to exceed \$1000 and many hours of many weeks were given to considering the choice of books for this collection, as to their subject matter, style, illustration, durability and attractive appearance, as well as cultural or informative value.

We have received many compliments upon the quality of the books now in the library and we hope always to maintain a high standard and have nothing on our shelves but works of proven value and interest.

Perhaps some of our public-spirited citizens may become interested in our library and be moved to make us choice donations from their own collections. Who knows? Hope springs eternal in the human breast, so we still have expectations and maybe in our next report we may have a long list of such items to add to our acquisitions.

Museum Sketches

A Visit to Otis Art Institute

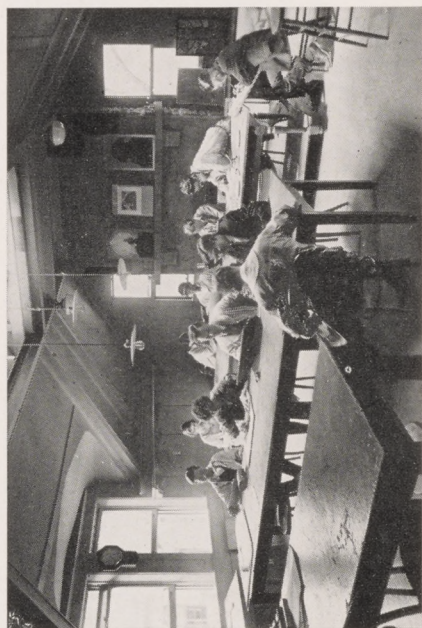
By KARL HOWENSTEIN

All of us have motored along Wilshire Boulevard and, turning the corner at Westlake Park, have caught glimpses of the General Otis residence, broad green lawns, and students in gay-colored artists' smocks. Today let us not whizz by at our usual speed but, instead, let us draw up to the curb and freeing ourselves from motors and other expressions of machine domination, enter an environment where harmony, sensitiveness and love of beauty are valued above everything else.

Let us enter the main building and learn what is being done in the art school of the Los Angeles Museum. On the lower floor we find the offices of the school, an exhibition room, an art library, craft-work shops and a supply store. The exhibition room is used to display chang-

ing exhibitions of students' work in drawing, design, painting and sculpture. Towards the rear of the building sounds of hammers attract us to the shop where all kinds of metalwork and jewelry objects are being made by student craftsmen. After watching these different operations for a time we go into an adjoining shop where another group of students are busily engaged in carving wood panels for handmade chests, tables and other wood objects.

Going to the second floor of the main building we enter the great room which was formerly used by General Otis to display his various trophies; this studio is used by students of commercial design for their activities along the lines of posters and advertising illustration. In the after-



GENERAL VIEWS IN OTIS ART INSTITUTE

noon this studio is used by students of interior decoration, stagecraft and architecture.

Passing by locker rooms, we are invited to see the two studios which are used for still-life painting and pictorial compositions.

We pass next through three studios assigned to students of cast drawing; the plaster casts which they draw vary much in character, size and complexity, some being suited to the needs of absolute beginners while others challenge the ability of the best of draftsmen. Going on into the new building which was made necessary four years ago by the rapid growth of this school, we visit the portrait class and life class studios; here the more advanced students are drawing and painting from models dramatically posed, and it is with reluctance that we pull ourselves away from watching them work and continue our journey through the school.

In succession, we visit design studios where students are observed in the making of fascinating decorative designs and costume designs, and in another studio we find a group of students gathered together listening to one of the instructors giving class criticism on the compositions hung on the wall.

In a third building we find more design studios, a recreation room, and a cafeteria where luncheons are served to students. Still beyond this building is the sculpture studio where another group of students are modeling in clay. The more advanced students are working from the model posed in the center of the room, while the less advanced work at benches from plaster casts.

We now have seen the sixteen large studios of the school as well as numerous smaller ones and also the extensive gardens at the rear of the main building. Throughout our journey the pleasant, smiling faces of young men and women students make us feel that Otis Art Institute provides a wholesome environment for young people studying art. It is evident that these young people are enjoying their work and are securing valuable de-

velopment through it.

There are numerous problems connected with the establishment of oneself as a professional artist. One is obliged first of all to obtain a very wide and thorough development of his art abilities; the disciplines connected with this development are severe and only those with a deep and undivided interest in art are able to bridge them. The artist has the further problem of selling his art or his designing services; even though his work possesses extraordinary merit it probably will not be sold except as it obtains much publicity and sales promotion.

This art school, which is maintained by the County of Los Angeles to train workers in the graphic and plastic arts, frankly tells inquirers about the difficulties of becoming an artist. But it stresses the fact that even though one may not become a professional artist the study of art, provided it is done rightly, is of inestimable value in deepening and widening the students' perceptions and interests.

Otis Art Institute offers splendid opportunities for self-development and self-expression, and as we wander out through the arched driveway of the school we have pleasure in contemplating the fact that, through the generosity of General Otis in presenting this property to the County of Los Angeles, and through the intelligent planning and supervision of those responsible for the conduct of the school, the community possesses an art school that is genuinely fine in its ideals and procedures, and distinguished in its performance.

As we enter our machine-made world again we rejoice that here at Otis Art Institute is an environment where the machine is not all important and where sensitiveness of perception and integrity of craftsmanship are truly valued. When we realize that this splendid art school is here and actively working to educate our young people to the value of doing things, all things, in the Art Spirit, we have much satisfaction and much hope. For a community with an active Art Spirit is truly a fine community.

Junior Museum Activities

By HOWARD B. SMITH

Elsewhere in the country the writer has had the privilege of visiting other museums and of observing their activities. In each there were particular points of interest. It is not possible in this short account to speak of the good qualities of each of the twenty-nine institutions vis-

ited, but there are some interesting features which pertain peculiarly to the work of the Los Angeles Junior Museum. All museums worthy of the name are doing some educational work and directing the attention of the boy and girl toward the treasures in the museum collection. The



Children's Club in Junior Museum

mechanics of this problem, i.e., the way in which this aim is accomplished, and the reason for encouraging this interest, vary in different institutions.

Two museums shall be mentioned because of the close relationship between their work and the plan as outlined for the Junior Museum here. At Colorado Springs may be found a Children's Art Museum whose work is significant for the fact that it stresses the development of creative work by the child. It is located in a school building devoted to that purpose and is under the direction of the Director of Drawing in the public schools, Mr. Richard Ernesti.

There are exhibits such as may be found in all museums, but featured is the display of work by the children of the city. The display includes water color painting of still-life objects, poster work, and black and white drawings. The exhibits are changed from time to time and are a source of much popular interest in the city. One gallery is used as a small auditorium in which the Parent-Teacher Association and other similar organizations hold regular meetings. The basement is fitted up for work in clay modeling and pottery making. The building hums with activity and classes even extend into the evening.

We, at the Los Angeles Junior Museum, are attempting the exhibition of children's work. During the past month the drawings of Genevieve Ann, a little

girl of four years, have attracted much attention. A sculptor of ten has recently completed a head of his baby sister and is now working on another subject. We intend to organize classes in drawing from objects in the museum as soon as facilities can be provided.

At the Park Museum in Providence, Rhode Island, work of another character is carried on. This is a museum of Natural History and educational activities of several kinds are carried on under the direction of Miss M. M. Cormack. Children coming to the museum are encouraged to make collections of their own. A printed invitation attaining a wide circulation through the city schools is captioned as follows:

NATURE STUDY CLASSES

1926-1927

For Children Ten Years and Over

HOW TO MAKE A MUSEUM OF YOUR OWN

A new seasonal course in Nature Study will be given this year

The aim of the course will be to interest the children in Natural Science and to teach them to prepare Junior Museums of their own. They will be taught to press plants, to blueprint leaves, to mount butterflies, to classify minerals, to color birds and to study the structure of feathers.

The Collector's Club of the Los Angeles Junior Museum is at present organized to accomplish the same purpose. A brisk



Boys Studying Exposition Park Trees



Park Museum, Providence, R. I.

trade in shells, stamps, and mineral specimens is carried on between members and the Museum. The club has still room for a few members and an invitation is issued by the acting president, Lester Munroe, to those desirous of joining the club.

Stamp collectors, 18 years of age or under, are urged to get in touch with the

Curator regarding a competitive stamp exhibition to be held in June.

During the past two months many additions to the collections have been received and a large number of new books added to the library. A change in the hours of opening has been made necessary and the Junior Museum is now open from 9 to 5, except on Wednesday, when it closes at noon, and on Saturday the closing hour is at 4 o'clock.

Children's Art Museum, Colorado Springs
Colorado

Archipenko

By BARBARA MORGAN

One who has marveled day after day at tulip leaves thrusting out of the moist earth with their spiraling uprush of growth, will feel much the same essential spirit in the sculpture of Archipenko. That same eagerness to emerge and be, is instinct in each rhythmic bronze and

marble. In the passion of these conceptions and the clarity of their execution, one feels great immediacy with the emotion of the sculptor.

Archipenko imagined poignantly, seized materials, and wrought with whetted care. The slender silvered bronze rising upon its tapering pedestal of veined green stone may be like no living creature. Yet it is beautiful as a flower is beautiful, by the sheer loveliness of its forms. But it does not arise from mere empty invention, but rather, many rich realizations of the grace of women must have filtered into its distilling. Full of the vital rhythm of life sensed at its fullest and keenest, these sculptures go deeply beyond mere realism that the external body yields to the observing eye. Such literal recording is needed by the faithful maker of artificial limbs and dental plates but to the current sculptors imagination it is a clotting dam.

So it is that Archipenko has retained the human semblance when it served his emotion better, but he has carried the human form far toward abstraction when the solving into significantly simple rhythms expressed more. Serenity, repose, and indwelling of the spirit is imminent in the cool mass inertia of marble. A slightly carved head of nearly translucent marble evokes a lotus flower calm. While the deep involving rhythms of denser marble gives a sense of the inner energies of the earth in repose.

Warm, spontaneous feeling comes into



Head by Archipenko

his groups of terra cotta but too often they are loaded with forms that confuse the emotions of the whole.

In the bronzes there is intense, dynamic feeling. The subtle, flowering grace of women and flame-like forms of inner swiftness, take shape in dark bronze, gilded bronze, or silvered bronze. A rich interplay of surface luster and reflection forms a texture accompaniment to the sculptural forms.

Eyes impatient of the strangeness of these new creations may rush blindly by and miss the revelations that may come to an open heart. But if their essence can be drunk in with the spirit as one would feel the lift and sweep of a mountain highway, contemplate the outpouring curves of a lily petal, watch the lithe play of young animals, or hold the fused memories of swift, graceful movements flowing into moments of poise; then one will be prepared to approach the fountain head of these ecstasies.

Archipenko Exhibit

The exhibition by Alexandre Archipenko is one of the most outstanding exhibitions that the Los Angeles Museum has been privileged to show to the Los Angeles public. Archipenko has been in the eye of the art world for seventeen years; a Ukrainian by birth, he spent many years in France, coming to America



Head by Archipenko

in 1923, where he has opened his school "E'cole d'Art." He has shown his work at all important exhibitions in Europe, and he is represented in various museums and notable art collections.—M.McL.

The Eighth Annual Exhibition of Painters and Sculptors

Endeavoring to broaden the scope of art, this year the Los Angeles Museum officially made the Annual Exhibition,



Back Yard Society by John R. Grabach

which heretofore has been confined to the work of California artists an open exhibition to all painters and sculptors in the United States. To establish this precedent, fifteen eastern artists were invited to exhibit, and the result is very satisfying from many viewpoints. Not only does the West know what the East is doing, but there is much to learn from the interchanging of ideas. In this present day of interesting developments in the arts one cannot afford to have a limited vision. The eastern artists exhibiting are Clifford Addams, Thomas H. Benton, John Carroll, Edward Dickinson, Nicolai Fechin, William J. Glackens, John R. Grabach, Samuel Halpert, Charles W. Hawthorne, Ross Moffett, Van Dearing Perrine, Henry E. Schnackenberg, Niles Spencer, and Augustus Vincent Tack.

The Jury of Selection and Awards were Albert Herter, Reginald Poland, Director of the Fine Arts Gallery of San Diego, and Charles Reiffel. The awards were as follows: To John R. Grabach of Irvington, New Jersey, for his canvas "Back Yard Society," the Mr. and Mrs. Wm.

Preston Harrison Prize. First Honorable Mention to Douglass Parshall, Santa Barbara, "Marine-Laguna"; Second Honorable Mention to Margaret Bruton, Monterey, California, "Rosie"; Third Honorable Mention to Armin Ansen, Monterey, California, "Tropic Waters"; Fourth Honorable Mention to Edouard Vysekal,

Los Angeles, California, "Opening of the Tomb." The Honorable Mention in sculpture was awarded to Andrew Bjurman of Alhambra, California, for a very distinctive wood carving—a door made of California redwood.

The exhibition will continue through the month of May.—M.McL.

Childrens' Picture Book Art

"Art for Children as shown in Modern European Picture Books" exhibition was assembled by the Brooklyn Museum. They very generously have loaned it for circuit to other museums. The foreword of their catalogue says: "The beginning of the collection was a group of Russian picture books offered by a wanderer from that harassed land. Next the library of a Dr. Weiske of Germany, a collector of finely illustrated books, reached this country; Princeton University took part of it and the juvenile books were acquired by

the Brooklyn Museum, and so, little by little, the collection has grown. In assembling it, we have been particularly fortunate in having the authoritative advice of well informed native-born representatives of the countries included, and we hope that the list will be acceptable as a serious contribution in its special field.

A few books are included in the exhibition but in most cases the illustrations were removed and shown as separate prints.—L.U.

Schedule of Transient Exhibitions

May

Galleries A and E: VIII Annual Exhibition of Painters and Sculptors.

Gallery D: Paintings and Sculpture by Alexander Archipenko.

Print Rooms: III Annual Exhibition by Book Plate Association International.

Craft Work and Designs by Arthur W. Dow Association.

Drawings by Diego Rivera.

Wood Cuts by Gordon Craig.

June 21

Gallery A: Annual Exhibition of Work of the Pupils of Otis Art Institute.

Thomas Eakins Exhibition

If in this great transition period in art a man's paintings are sought for by museums and collectors ten years after the artist's death, it surely shows that the work has great significance. Joseph Brummer writes of Mr. Eakins' work: "The painting of Thomas Eakins grows stronger and stronger as an influence. Not only are the older men acquiring it for the museums, but the younger men are turning to it for counsel. This can only mean that the artist is one of those who are performing the service most needed today, the carrying over into our time of the essential traditions of classical art."

The Los Angeles Museum was fortunate in having this exhibition come to the coast, as we understand the paintings are soon to be acquired by an Eastern museum. Childe Hassam visited the exhibition and was so impressed with the unusual opportunity of acquiring these paintings that Mr. Preston Harrison, on his advice, purchased "The Wrestlers" and will, we hope, later present it to the Museum.

When the Eakins paintings were shown in Denver, Mr. Eggers wrote the following which we found so applicable in the reception of the work here that I wish to quote:

"It is to be hoped that those who suffer anguish at the occasional displays of so-called 'modernistic' painting will not fail to visit the current exhibition. To the sincere conservative nothing could be more reassuring than the first impression which these rather old-fashioned brownish looking canvases make. It is, of course, a fact that the typical conservative is not often seen at the conservative exhibitions. One is inclined to the belief that he does not really find them as exciting as the radical exhibitions which he visits and condemns. It is therefore possibly unwise to mention here the remarkable fact that it is precisely the advanced thinkers who value Eakins' work so highly. To view the exhibition with this fact in mind is possibly to develop a new understanding of the modernists of which this is true—and of Eakins at the same time."—L.U.



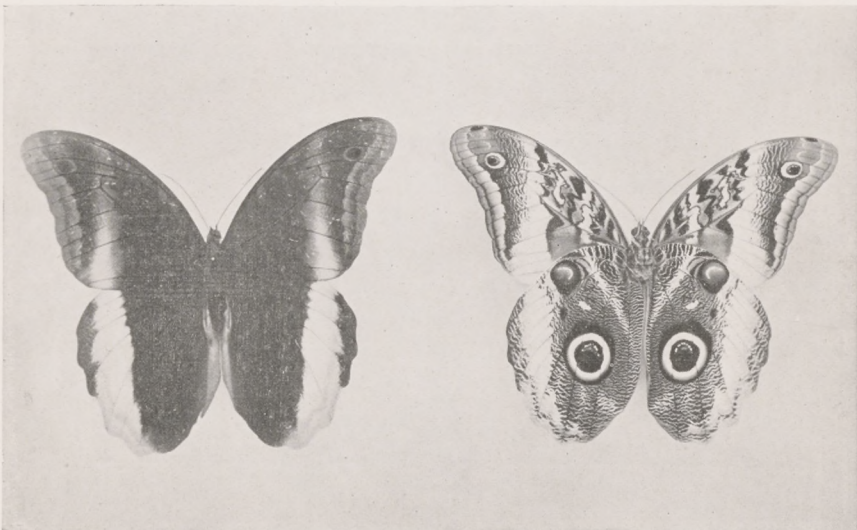
BUTTERFLIES IN THE 1927 SHOW

Annual Butterfly Show

More than 15,000 butterflies and moths from all parts of the world, comprising the Sixth Annual Butterfly Show of the Lorquin Entomological Club of Southern California, have been on exhibition for several weeks in Los Angeles Museum. The exhibit, believed to be unique in the annals of entomology, was marked this

year by the excellence of the enclosed mounts displayed by several entrants. Groups of these small glass-covered cases contained exhibits of several individuals of a single species arranged with such precision and good taste as to amount to virtual perfection.

—L.J.M.



GIANT EXOTIC BUTTERFLY IN THE EXHIBITION

Illustrations

- African Mammals, 44, 45, 47, 48
 Aisle of Bones, An, 84
 Archipenko, Heads by, 214, 215
 Architectural Drawing by A. R. Hutchason, 151
 Architectural Exhibits, 152
 Arrowheads, Modern Stone, 76
 Back Yard Society, Painting by J. R. Grabbach, 215
 Bear Group, Alaskan, 205
 Bellows, Geo. W., Paintings by, 8, 10
 Bird Life of Cobb's Island, Group, 127
 Bison, Cow, Cover March-April
 Bison Group, 133, 124
 Blesbok and Bontebok Group, 45
 Boys Studying Trees, 213
 Bulkhead that Collapsed, 83
 Butterflies in Museum Collection, 25, In Annual Show, 217
 Cabrillo Shadow Box in Museum, 207
 Cast Iron Art, 185, 188
 Cherry African Collection, 172, 175
 Cherry, William Stamps, 171
 Chickadee, Etching by C. E. Heil, Cover May-June
 Children's Art Museum, Colorado Springs, 214
 Chinese Cash, 164
 Chinese Lions, 90
 Chiriquian Pottery, 67
 Clam Diggers, Painting by Wm. E. Ritschell, 59
 Colonial Fireplace in Museum, 118
 Colonial Glazed Ware and Lighting Appliances, 62
 Composition by Braque, 98
 Corner of Skull Room, 85
 Coronel, Antonio, Costume, 155
 Coronel Collection Relics, 156
 Cossack, Painting by John Sargent, 59
 Crown Prince and Princess of Sweden, 33
 Dolls, 168
 Early California Relics, 61
 Elephant Bones, 86
 Elephant Tusks in Museum, 175
 Expedition to San Nicolas Island, Members, 146
 Family Tree of Man, 29
 Farallon Bird Group, 197
 Flamingo Group, 127
 Fossil Bones, 16, 17, 32, 83, 84, 85, 86, 87
 Fur Seal Group, 122
 Gerenuk Group, 48
 Giant Sloth Pelvises, 83
 Gorilla, Model and Finished Specimen, 194
 Grizzled Veteran, 143
 Grim Orvieto, Etching by J. F. Arms, 177
 Habitat Groups, 44, 45, 47, 48, 73, 74, 122, 124, 125, 128, 131, 133, 194, 197, 198, 202, 205
 Hancock Park, Working Model of, 80
 Hawaiian Hibiscus, 81
 Head, Drawing by Derain, 98
 Hinman Collection of Pottery, 103, 104, 106
Hippelates, Drawings by Jno. L. Ridgway, 112, 113
 Historical Wing, Interior, 53
 Indian Relics, 147, 148, 149
 Jefferson, Thomas, Garments, 119
 Jivaro Indian Head, 34
 Junior Museum, 89, 138, 139, 213
 Kites, White-tailed, by John L. Ridgway, 21
 La Brea Asphalt Pits, 22, 32, 80, 83, 86, 87, 116
 Land of Heart's Desire, Painting by Wm. Wendt, 57
 Landscape by Vlamineck, 135
 Laysan Island Bird Group, 202
 Lion Group, 47
 Locomotives, Exhibit of, 115
 Los Angeles Museum, Sept. cover, Inside cover, 18-19, 24, 27, 33, 53, 67, 73, 74, 75, 84, 85, 89, 100, 118, 138, 139, 149, 172, 208, 213
 Mantle of Spring, Painting by Wm. Wendt, 56
 Map, Migration Routes, 191
 Marlin Swordfish, 13, 14
 Mastodon, Fossil Foot Bones, Drawings by John L. Ridgway, 16, 17
 Mestrovic, Ivan, Drawing by, 9
 Mintorn, H., 125
 Mission Olive Mill, 114
 Mission, San Antonio de Padua, 161
 Mission, San Fernando, 159
 Mission, San Ignacio, 31
 Mission Relics, 61, 114, 156
 Mogridge, E. S., 125
 Moose Group Background, 74
 Mouse, Meadow, House and Field, 141
 Mule Deer Group, 198
 Mummer, The, by Paul Klee, 97
 Mummy, 116, 117
 Museum, Architect's Plan of First Floor, 18-19
 Museum, Entomological Laboratory, 27
 Museum, Facade, Inside covers
 Museum Library, 208, 100
 Museum, Present Entrance, Cover Sept.-Oct.
 Museum Workshop, 24
 Otis Art Institute, 12, 211
 Oxen Hauling, Painting by Bastido Y. Sorolla, 58
 Park Museum, Providence, R. I., 214
 Pastoral Dells and Peaks, Painting by Arthur B. Davies, 60
 Pedro, Painting by George Luks, 93
 Peruvian Art Exhibit, 75
 Pit 67, Bottom Reached, 87
 Pleistocene Landscape, Mural Painting by Chas. R. Knight, 78-79
 Pottery, 67, 103, 104, 106
 Print Filing Equipment, 181
 Puthuff, Hanson, 73
 Quai Duquesne, Dry-point by Malcolm Osborne, 177
 Road through Timber, Camera Study by Mode Wineman, 144
 Robin Group, 135
 Royal Guests, 33
 Saber-tooth Tiger Head Restored by J. W. Lytle, 166
 Saber-tooth Tiger Skull, Cover Jan.-Feb.
 Saber-tooth Tiger Restoration by John L. Ridgway, 22
 Segregating Saber-tooth Tiger Bones, 85
 Sentinel, The, Dry-point by Jas. A. Crisp, 178
 Shells in Museum Collection, 109, 110, 111
 Southwest Museum, 51
 Sword Dance, Painting by S. MacDonald Wright, 165
 Tar Pool Scene by J. L. Roop, 166
 Town Steps, Gloucester, Painting by John Sloan, 94
 Uncle Dick, 163
 Vulture, Extinct, 24
 Waller's Gazelle Group, 48
 Ward, Prof. Henry A., 201
 Watercolor by Paul Signac, 136
 Wendt, William, 55
 Whale, Finback, 64, 65, 66
 Where Nature's God Hath Wrought, Painting by Wm. Wendt, Cover Nov.-Dec.
 White-tailed Deer Group, 128, 131
 Woman in Sculpture Gallery, Painting by K. H. Miller, 95
 Zebra Group, 44

Index of Volume I

Names of contributors are set in capitals

- African Mammal Hall, 43
 Archipenko, 214
 Exhibit of, 215
 Architectural Show, 150
 Arrowheads, Modern Stone, 76
 Art Exhibitions, Permanent, 216
 Art, Modern, 97
 Art School of Los Angeles Museum, 11
 Background, 73
 Bellows, George W.
 Exhibition of the work of, 7
 Bird Wanderers, 189
 Bison Group Completed, 117
 Blue Four, The, 57
 BROWN, HOWELL C.
 Eighth International Print Makers Exhibition, 176
 BRYAN, BRUCE
 Collecting Indian Relics on a Desert Island, 145
 BRYAN, WILLIAM ALANSON
 The Organization, Future Expansion and Functions of Los Angeles Museum, 1
 Outline of a Plan for the Los Angeles International Exposition of Fine and Decorative Arts, 37
 A Pleistocene Park in the Making, 77
 Course in Museum Education, 119
 Butterfly Show, Annual, 217
 California's National Parks, Camera Studies of, 142
 Cherry, William Stamps—An Appreciation, 169
 China, Old Blue, and Whence it Came, 103
 Chinese Cash, Evolution of the, 164
 Chinese Lions [Porcelain], A Pair of, 91
 Cheriouan Pottery Owned by the Museum, 66
 Coronel Collection, 154
 COY, OWEN C.
 In the Footsteps of the Padres, 158
 History Told by Shadow Boxes, 206
 Dolls, In Defense of, 167
 Educator's Visit to the Museum, An, 52
 Family Tree of Man, The, 27
 Fly of Special Interest and Importance, A, 112
 GREENE, LENORE
 Discovered, the Museum Library, 35
 Museum Library Notes, 209
 HARRIS, HARRY
 Modern Stone Arrowheads, 76
 San Diego Mission Olive Mill, 114
 An Exhibit of Steam Locomotives, 115
 American Bison Group Completed, 117
 The New La Brea Pamphlet, 120
 Pleistocene Restorations, 165
 Harrison, William Preston, Gallery, 92, 134
 HATTON, CHARLES
 The Northward Drift of the Padres, 30
 HILL, HOWARD R.
 A Record Fish in Los Angeles Museum, 13
 A Whale for Los Angeles Museum, 64
 Shell Collecting as a Hobby, 108
 Hispano-Peruvian Art, The Freyer Collection of, 74
 Historical Legacy, An, 154
 History Told by Shadow Boxes, 206
 HOWARD, REV. E. LEE
 William Stamps Cherry, An Appreciation, 169
 HOWENSTEIN, KARL
 Art School of Los Angeles Museum, 11
 A Visit to Otis Art Institute, 210
 Huntington, Henry A. Recent Gift by, 119
 Illustrations, Scientific, 16
 Indian Relics, Collecting on a Desert Island, 145
 Insect Collections, Educational Value of Our, 25
 Iron Casting as an Art, 184
 Jivaro Head Hunters, 34
 Junior Museum Idea, The, 88
 Junior Museum Activities, 212
 Junior Museum, Opening of the, 137
 HENRY W.
 The Museum and Industrial Art, 68
 La Brea Asphalt Pits, The Rancho, 23
 La Brea in Retrospect, 82
 La Brea Pamphlet, The New, 120
 Loan Exhibition, An Important, 60
 Loan Exhibition of Paintings, 58
 Locomotives, An Exhibit of, 115
 Los Angeles Exposition of Fine and Decorative Arts, Outline of a Plan for the, 37
 Los Angeles Museum, The Organization, Future Expansion and Functions of the, 1
 LYTLE, J. W.
 The Rancho La Brea Asphalt Pits, 23
 McLOUTH, MILDRED
 William Wendt—An Appreciation, 54
 Modern Art, 97
 The Preston Harrison Gallery of Modern French Art, 134
 Archipenko Exhibit, 215
 Eighth International Exhibition of Painters and Sculptors, 215
 MARTIN, MARGARET
 Seen in the Historical Wing, 35
 The Vienna Vase, 72
 Old Blue China and Whence it Came, 103
 Mestrovic, Ivan, Exhibition of, 7
 Modern French Art, The Preston Harrison Gallery of, 134
 MORGAN, BARBARA
 Archipenko, 214
 MORRISON, LUCILE P.
 In Defense of Dolls, 167
 Mouse Invasion, Side-lights on the, 140
 MUCHMORE, L. J.
 Educational Value of our Insect Collections, 25
 A Fly of Special Interest and Importance, 112
 Annual Butterfly Show, 217

- Museum and Industrial Art, 68
 Museum Education, Course in, 119
 Museum Library, Discovered, 35
 Museum Library Notes, 209
 Museum Notes, 36
 Museum Sketches, 32, 72, 116, 163
 Museum Taxidermy, The Development of,
 Part I, 121; Part II, 193
 New England Dramatized, 118
 NEWTON, SARA ANGELA
 A Library of Pictures, 99
 OLSON, THELMA
 A Historical Legacy, 154
 Iron Casting as an Art, 184
 Otis Art Institute, A Visit to, 210
 Padres, The Northward Drift of the, 30
 Padres, In the Footsteps of the, 158
 Painters and Sculptors, Eighth International
 Exhibition of, 215
 PARKS, MARION
 The Family Tree of Man, 27
 Museum Notes, 36
 An Important Loan Exhibition, 60
 The Freyer Collection of Hispano-Peruvian
 Art, 74
 A Pair of Chinese Lions, 91
 Old New England Dramatized, 118
 Recent Gift by Henry E. Huntington, 119
 Picture Book Art, Children's, 216
 Pictures, A Library of, 99
 PINO, J. MOYA del
 The Freyer Collection of Hispano-Peruvian
 Art, 74
 Pleistocene Park in the Making, A, 77
 Pleistocene Restorations, 165
 Print Makers Exhibition, Eighth Interna-
 tional, 176
 Prints, How to Collect, 179
 PUTHUFF, HANSON
 Background, 73
 Rancho La Brea Asphalt Pits, The, 23
 Record Fish in Los Angeles Museum, 13
 Return Visit, A, 72
 RIDGWAY, JOHN L.
 Scientific Illustrations, 16
 Drawings, 16, 17, 21, 22, 112, 113
 ROWLEY, JOHN
 The Proposed African Mammal Hall for
 Los Angeles Museum, 43
 The Development of Museum Taxidermy,
 Part I, 121; Part II, 193
 Royal Guests at the Museum, 33
 Ruskin's Museum, 71
 San Diego Mission Olive Mill, 114
 SEXSMITH, HAROLD O.
 Architectural Show in the Museum, 150
 SCHERER, JAMES A. B.
 The Southwest Museum, 50
 Shell Collecting as a Hobby, 108
 SMITH, HOWARD B.
 The Junior Museum Idea, 88
 Opening of the Junior Museum, 137
 Junior Museum Activities, 212
 SMITH, RALPH CLIFTON
 How to Collect Prints, 179
 Southwest Museum, The, 50
 Synchromism, 165
 Transient Exhibitions, 216
 TILLINGHAST, IRENE
 Jivaro Head Hunters, 34
 THWING, E. W.
 Evolution of the Chinese Cash, 164
 UPTON, LOUISE
 Recent Exhibitions of the Works of Ivan
 Mestrovic and George W. Bellows, 7
 The Blue Four, 57
 A Notable Loan Exhibition of Paintings, 58
 Gift to the Harrison Gallery, 92
 Synchromism, 165
 Children's Picture Book Art, 216
 Uncle Dick Studies Natural History, 163
 Uncle Dick Continues His Education, 116
 Unwieldy Exhibit Explained, An, 32
 Vienna Vase, The, 72
 Wendt, William—An Appreciation, 54
 Whale, A, for Los Angeles Museum, 64
 WHEAT, A. C.
 An Educator's Visit to the Museum, 52
 Why, 120
 Wineman Collection of Photographs, 76
 WINEMAN, MODE
 Camera Studies of California's National
 Parks, 142
 WOODWARD, ARTHUR
 Chiriquian Pottery Owned by the Museum,
 66
 WYMAN, L. E.
 An Unwieldy Exhibit Explained, 32
 Royal Guests at the Museum, 33
 A Return Visit, 72
 The Wineman Collection of Photographs, 76
 La Brea in Retrospect, 82
 Uncle Dick Continues His Education; 116
 Sidelights on the Mouse Invasion, 140
 Uncle Dick Studies Natural History, 163
 Bird Wanderers, 189

LOS ANGELES MUSEUM

EXPOSITION PARK

Open daily from ten to four, except Sunday forenoon and Wednesday afternoon. Holidays, afternoons only. Exhibits changed monthly.

Director

WILLIAM ALANSON BRYAN

Board of Governors

WILLIAM M. BOWEN, President

R. F. McCLELLAN, Vice-President

HOWARD ROBERTSON, Secretary

DR. GEO. F. BOVARD

WM. PRESTON HARRISON

COL. GEORGE J. DENIS

DR. ROCKWELL D. HUNT

DR. A. DAVIDSON

ARTHUR B. BENTON

Supervisors Los Angeles County

HON. R. F. McCLELLAN, Chairman

H. W. WRIGHT

FRED F. BEATTY

SIDNEY T. GRAVES

J. H. BEAN

Museum Patrons Association

H. S. McKEE, President

W. M. GARLAND, First Vice-President

RALPH ARNOLD, Second Vice-President

DEAN MASON, Secretary

A. C. BALCH

DR. E. A. BRYANT

E. A. DICKSON

R. H. BALLARD

HARRY CHANDLER

EDW. D. LYMAN

JAS. R. PAGE

BISHOP STEVENS

RUSSELL MCD. TAYLOR

RUFUS VON KLEINSMID

*Hours and changes of exhibitions noted weekly in advertisements on the Amusement Page of the Sunday editions of the *L. A. Times*, and *Examiner*.

Photographs in this issue, unless otherwise specified, are by L. E. Wyman, of the Museum Staff.



LOS ANGELES
MUSEUM
OF HISTORY
SCIENCE
AND ART